

## Poets and Poetry of Modern Īrān

By

M. Ishaque

LONDON

1940

ProQuest Number: 11010353

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



ProQuest 11010353

Published by ProQuest LLC (2018). Copyright of the Dissertation is held by the Author.

All rights reserved.

This work is protected against unauthorized copying under Title 17, United States Code  
Microform Edition © ProQuest LLC.

ProQuest LLC.  
789 East Eisenhower Parkway  
P.O. Box 1346  
Ann Arbor, MI 48106 – 1346



Abstract of the Thesis  
"Poets and Poetry of Modern Iran"

By  
M. Ishaque.

The accompanying thesis embodies a critical account of the poets and poetry of modern Iran. In the wake of the Constitutional movement in Iran, Persian poetry suffered a considerable change. If the classical poetry is theoretical in meaning and expression, the modern poetry is eminently practical: a new consciousness and a new outlook characterize it.

In order to gather first-hand knowledge, I paid visits to Iran in 1930 and 1934. During eight months which I spent in the country, I visited important cities and centres of learning, and had long talks with the poets and poetesses. On returning to India, I published the materials collected in Iran in the form of an anthology entitled "Sukhanvarān-i Īrān dar 'Asr-i Hāzir" in two volumes<sup>1</sup>, both of which were sympathetically reviewed in Great Britain<sup>2</sup>, France, Germany, America, Iran and India.

In 1934, I had the privilege of meeting Prof. V. Minorsky

- 
1. Vol. I (1933), pp. 7+455+13; vol. II (1937), pp. 23+482+7.
  2. Prof. V. Minorsky in the B.S.O.S., VIII, 1, 1935, pp. 254-55 and IX, 1, 1937, pp. 256-57 and Prof. R.A. Nicholson in the J.R.A.S., 1935, pt. ii, p. 395 and 1939, pt. iii, p. 439.



at the celebrations of Firdausi Millenary held at Tehran and Tūs. Owing to his encouragement and supervision I have been able to present this thesis.

The thesis comprises nine chapters. In its first part it deals with the preparatory period of modern Persian poetry and then introduces the poets chronologically, with their individual characteristics. In the second part the general problems are studied, such as the development in the language, metre and the contents of poetry. The changes are considered in their double aspect, that is both as an independent indigenous development and as a result of external influences.

The sources from which I have derived my information are indicated in the body of the thesis or in the foot-notes. I wish to stress the fact that much of the material utilized in my thesis is inaccessible in the West and that the task of collecting them has been long and not devoid of the element of adventure.

Cambridge

April 15, 1940.



# C O N T E N T S

1.	The Birth of Modern Persian Poetry . . . . .	1
2.	Poets Introduced Chronologically . . . . .	8
3.	The Language of Modern Persian Poetry . . . . .	27
	a) Purist Movement . . . . .	28
	b) European loan-words . . . . .	39
	c) Influx of spoken idioms . . . . .	54
4.	Metres and Verse-forms:	
	i) Metres as utilised and modified by Persian poets . . . . .	69
	ii) Verse-forms as borrowed, modified and invented by the Iranians . . . . .	82
	a) New verse-forms produced indigenously . . . . .	91
	b) New verse-forms produced under European influence . . . . .	95
5.	Themes . . . . .	105
	i) Against stereotyped and degenerate themes . . . . .	108a
	ii) Political . . . . .	109
	iii) Nationalistic . . . . .	136
	iv) Woman in modern Persian poetry . . . . .	147
	v) Changing conditions of life . . . . .	161
6.	Conclusion . . . . .	165
7.	Annex . . . . .	170



System of Transliteration  
followed

a	ا or آ	س	ص
ā	آ	z	ض
b	ب	t	ط
p	پ	z̤	ظ
t	ت	c	ع
s	ث	gh	غ
j	ج	f	ف
ch	چ	q	ق
h	ح	k	ک
kh	خ	g	گ
d	د	l	ل
z	ذ	m	م
r	ر	n	ن
z	ز	u, w, v	و
zh	ژ	h	ه
s	س	,	،
sh	ش	i, y	ی

ا ی

Abbreviations used

Sukhan.

Sukhanvarān-i Īrān dar 'Asr-i Hāzīr.

PPR.

Poets of the Pahlavi Regime by D.J. Irani,  
Bombay, 1933.

PPMP.

The Press and Poetry of Modern Persia, by  
E.G. Browne, Cambridge, 1914.

L.H.P.

Browne's Literary History of Persia.



## The Birth of Modern Persian Poetry

Persian poetry  
after Jami de-  
generated.

---

Persian poetry after Jāmi<sup>1</sup> degenerated into the art of versification. The poets depended too much on early patterns and did not go beyond the conventional forms of the qaṣida, ghazal and maḡnavi, with their respective themes and imagery. Muḥtasham of Kāshān<sup>2</sup> developed the marṣiya or composition of threnodies while Dāvari, qā'āni<sup>3</sup> and Yaghmā<sup>4</sup> revived some older forms of poetry, such as the musammat, tarjī'-band and mustazād, but beyond that they made no original contribution to poetry.

Meaning of the  
term "Modern".

---

It is not until 1906, the year which marked the beginning of the Iranian Revolution, that the "Modern" period of Persian poetry may be said to have commenced. This movement caused by the stirrings of the Intellectuals, gave a strong impetus to literary activity, resulting in the breaking of the bonds of mediaevalism and, at the same time, helping poetry to shake off the fetters of classicism. It should be noted that our use of the term "Modern" differs from that of Prof. E. G. Browne for

---

1. Born at Jām on Sha'bān 23, 817/November 7, 1414, and died at Herāt on Muḥarram 18, 898/November 9, 1492.

2. Died 996 A.H./1588 A.D.

3. Born about the year 1222 A.H./1807-8 A.D. and died in 1270 A.H./1853-4 A.D.

4. Born about 1782 and died in 1859.



whom "Modern Persian" is equivalent to "Islāmic Persian" from the Arab conquest of Īrān down to the present day. If this view is to be taken, then our "Modern Poetry" must be called ultra-modern.

The process of  
the birth of the  
modern poetry.

---

The process of the birth of the new poetry of Īrān is in a sense prior to, and has, in another sense, run parallel to the process of the birth of young Īrān. The great problem before the Iranian people was how to terminate the oppression and misrule of the Qājārs on the one hand, and how to rescue Īrān from the tightening grip of the Anglo-Russian Agreement, on the other. The agonies of mind, so acutely felt by the poets, were all due to this situation. The problem before these poets, was how to free the spirit of men and women from the grip of the habits and traditions of society and religion. Modern poets treat diverse subjects with a determination to see their country happier and stronger in all possible ways. These new cravings could not find an adequate expression in the forms and language adapted either to traditional epics or to highly specific mystic theories. Consequently the form had also to be widened to satisfy the fresh demands upon it.

Poetry follows the  
general evolution  
of the society.

---

Among world events and changes that have a bearing upon the birth of the new national consciousness and consequently, to a certain extent, upon modern Persian poetry, are:



1. The growing contact with the West,
2. The Bābī religious movement<sup>1</sup>, characterized by the fiery outbursts of Qurratu'l-'Ayn<sup>2</sup> and other Bābī martyrs,
3. The revolutionary agitation started by Sayyid Jamālu'd-Dīn<sup>3</sup> and the articles published in the "Ziyāu'l-Khāfiqayn"<sup>4</sup> and the "Qānūn"<sup>5</sup> in which he and the Armenian Malkom Khān<sup>6</sup> fiercely attacked Nāṣiru'd-Dīn Shāh<sup>7</sup> and his Government,
4. The Russo-Japanese War<sup>8</sup> resulting in the defeat of Russia and the sudden rise of Japan to the position of a World Power,
5. The political and social changes in the Caucasus after the Russo-Japanese War as reflected in the organs of Bākū and Tāflīs; such as the "Irshād" (Direction), "Ḥayāt" (Life), "Sharq-i Rūs" (Eastern Russia) and "Mullā Naṣru'd-Dīn" published in Caucasian Turkish,

1. Started in 1844.
2. Put to death in 1852.
3. Born in Sha'bān 1254/October-November, 1838 and died on Shawwāl 5m 1314/March 9, 1897.
4. A bilingual monthly magazine published in Arabic and English started in London in February, 1892.
5. A Persian periodical started by Malkom Khān in London on February 20, 1890. Forty-one numbers of this paper appeared. See PPMP p. 125 and Persian Revolution, pp. 35-42.
6. Born at Isfahān in A.H. 1249/A.D. 1833-4, died in Rome in the year A.H. 1326/A.D. 1908.
7. Born July 17, 1831, ascended the throne September 17, 1848, assassinated May 1, 1896.
8. The War began on February 8, 1904 and ended on September 5, 1905.



6. The growing revolt against the demoralized Muslim clergy and the misrule of the autocratic Qājār dynasty,
7. The apprehension caused by the Anglo-Russian Agreement of 1907, which endangered the integrity of Īrān,
8. The last Great European War with its thrilling episodes and momentous effects such as the Russian Revolution resulting in the fall of the Czar and the formation of the Soviet Government, the establishment of the League of Nations, the Youth and Woman Movements all over the world,
9. The propagation of new scientific inventions such as the telegraph, telephone, gramophone, railway, automobile, cinematograph, wireless, aeroplane, submarine etc.

All these factors affecting the political and social life of Īrān found their echo and sublimation in the modern poetry. The modern world opened to the poets, as it were, a vast academy for the discussion of all the problems of private and social life, religion, philosophy, education, politics and economics. Their range of topics is considerably wide and they show a good grasp of the nature of the problems in hand.

Period short  
but creative.

The modern period of Persian poetry has been short but creative. In our anthology we have had to give place to no less than eighty-three poets representative of the epoch, but this number could be easily increased. Among them there are no Firdausīs and Saʿdīs, but the distinctive feature of most of them is a definite individuality which will secure them a sure place in the modern Pantheon.



The herald of  
the modern age.

The herald of the new race of Persian  
poets may be said to be Adīb-i Pīshāwarī.

Although he identified himself with Īrān and her people, he never forgot India, the land of his birth. He wrote poems both in Persian and Arabic, all in the old style. Khāqānī and Qā'ānī in particular are two of the earlier poets whom he imitated in his Persian poems. With regard to the forms of poetry his qaṣīdas, ghazals and quatrains have nothing new in them. It is in the choice of subjects that he has struck a new note. Even a cursory view of the various poems in his divān may suffice to show how world events and the resulting state of affairs deepened his ideas. He has a poem on the Russo-Japanese War, a long diatribe exhorting the Indians to rise, several panegyrics to the ex-Kaiser and a goodly number of miscellaneous productions on the Great European War, on the degraded condition of the Muslim world and even on the aeroplane etc. It was particularly in his poems about Īrān and her people that he extolled patriotism and attachment to the mother country.

As is generally the case with a pioneer, the ideas of Adīb are crude and his language rather full of rigid classicism. Moreover he was but a refugee, his mother tongue being Pushtu. In his Persian and Arabic compositions he could not help taking his stand on some classical authority, and yet he has struck a new note in his sentiments for Īrān. When the



poets of the land followed suit, they expressed themselves with greater vigour and could address their countrymen more boldly. Adīb ushered in a new epoch in the history of Persian poetry, which produced a great number of poets and found its culmination in the person of Maliku'sh-Shu'arā Bahār.

Forms and contents of modern poetry.		The older poetical forms are still prevalent in modern times, but they
---	--	---

---

often serve for the expression of ideas entirely unknown in older times. The qaṣīda or court poem of the earlier poetry is almost absent from modern poetry. The qaṣīda survives as a form, but its purpose is no more the flattery of the reigning king or nobles of the court for personal gain. The subject of one of the qaṣīdas of Sālār of Shīrāz is didactic. 'Ārif of Qazvīn has a qaṣīda indicting his countrymen for accepting stipends from foreign legations. Farrukhī of Yazd has criticized Vuṣṭuqu'd-Dawla in a qaṣīda for his Anglo-Persian Treaty. Similarly the ghazal, maṣnavī, qit'ā and quatrain are still prevalent forms of poetry, but these names no more suffice to indicate the nature of the contents. It is the themes and the manner of handling them that now really count.

Classification of poets.		So far as the forms and themes of poems are concerned, the poets of the age may, as
-----------------------------	--	--

---

observed elsewhere<sup>1</sup>, be conveniently classified under the

1. Cf. Sukhan. i, 4-5 (Introduction); also ii, xx (Introduction).



following heads:-

1. Those writing in the old style and dealing with old themes, e.g. Āzād of Hamadān, Baiḡā'i of Kāshān, Dānish of Tīhrān, Rabbānī, Shabāb, Shu'ā', 'Ibrat, Ghamām, Nāṣih, Vuṣūq, Hādī, Yaktā and others.
2. Those writing in the old style but dealing with new themes, e.g. Afsar, Parvīn-i I'tiṣāmī, Pizhmān, Hikmat, Dānish of Khurāsān, Shahriyār, Farāmarzī, Nizām-i Vafā and others.
3. Those adopting a new style and dealing with new themes, e.g. Aḥmadī, Sarmad, Ṣūratgar, Lāhūtī and others.
4. Those trying their poetic skill in the composition of more popular songs (Taḡnīf), e.g. Aḥmadī, Amīrī, Bahār, Pizhmān, Jāhid, Shaydā, 'Ārif and others.



## Poets introduced Chronologically

Chronological  
order of the  
birth dates  
followed.

In the present chapter we propose to  
introduce the modern poets of Īrān in the  
chronological order of their birth dates.

The list has no claim to be exhaustive, nor are the poets  
named in it all of the same calibre. Our criterion in the  
selection of these poets was their fame and reputation in the  
literary circles of Īrān.

Poets classified  
geographically.

In the following table we have grouped  
the poets and poetesses geographically  
under their birth places:-

Place of birth	Number of poets	Numbers from the succeeding table
Tihrān	20	9, 19, 25, 33, 34, 37, 41, 48, 50, 55, 58, 62, 66, 70, 73, 78, 79, 80, 82 and 83.
Khurāsān:		
Mashhad	7	28, 39, 42, 60, 63, 65 and 74.
Bushrūya	1	69.
Nishāpūr	1	7.
Sabzavār	1	24.
Isfahān:		
Isfahān	3	10, 68 and 71.
Abarqū	1	13.
Bakhtiyārī	1	76.
Dastagard	1	27.
Dawlatābād	1	8.
Kūpā	1	46.
Tabriz	8	3, 16, 21, 26, 47, 52, 77 and 81.



Place of birth	Number of poets	Numbers from the succeeding table
Fārs:		
Shirāz	6	5, 14, 36, 51, 67 and 72.
Gachū	1	64.
Yazd:		
Yazd	4	44, 49, 57 and 59.
Mihrijird	1	54.
‘Irāq-i ‘Ajam:		
Garakān	2	2 and 23.
Kāzarān	1	6.
Tafrash	1	12.
Rasht	4	11, 20, 22 and 38.
Kirmānshāh	3	4, 45 and 61.
Kirmān:		
Kirmān	2	32 and 53.
Taft	1	15.
Kāshān:		
Kāshān	1	43.
Ārān	1	29.
Hamadān	2	35 and 56.
Qazvin	1	31.
Jawshaqān	1	30.
Tūysirkān	1	40.
Khūr	1	75.

This shows that the poets who belong to Īrān by virtue of their birth and nationality are eighty in all. Among the remaining three poets, Adīb (No. 1) was a native of Pīshāwar, but his warm feelings for Īrān are obvious. Dānish (No. 17), born at Istānbūl has never been to Īrān, but he is of Iranian parentage and is at present attached to the Iranian Embassy at Ankara. Ghamām (No. 18), though born at Najaf, is pure



Iranian by parentage, nationality, residence and service.



No.	Names of poets	Takhalluṣ	Date of birth A.H./A.D.	Place of birth	Date of death A.H./A.D.
1	Sayyid Ahmad	Adīb	1250-60/1834-44 <sup>1</sup>	Pishāwar	Safer 3, 1349/June 30, 1930 <sup>2</sup>
2	Muhammad Husayn Qarīb	Rabbānī	1262 / 1845-46	Garakān	1345/ 1926-27 <sup>3</sup>
3	Rīza Khān (Prince Arfa')	Dānish	1267 / 1850-51	Tabriz	1356/ 1937 <sup>4</sup>
4	Muhammad Jawād	Shābāb	1270 / 1853-54	Kirmānshāh	1351/ 1932-33
5	Muhammad Taqī	Shūrīda	1274 / 1857-58	Shīrāz	1345/ 1926 <sup>5</sup>
6	Sādiq Khān (Adīb'u'l-Mamālīk)	Amīrī	1277 / 1860 <sup>6</sup>	Kāzaran	1336/ 1917-18
7	'Abdu'l-Jawād	Adīb	1281 / 1864-65	Mishāpūr	1344/ 1926 <sup>7</sup>

1. His exact date of birth is not known. 'All 'Abdu'l-Rasūlī who edited the Divān of Adīb in 1352 A.H./1933 A.D. (v. Muqaddama to the Divān, p. 2) and Dīnshah Irānī (v. Poets of the Pahlavī Regime, p. 5) give his approximate date of birth as 1260 A.H./1844-45 A.D.

2. E. Berthels gives <sup>the</sup> date of Adīb's death as 1931 (v. En cycl. of Islām, vol. iii, p. 1064) but the actual date of his death <sup>was</sup> Monday, the 3rd Safer, 1349 A.H./30th June, 1930, when I was in Tīhrān. Vusūqu'd-Dawla wrote an elegy on him which ends with the chronogram:

آه میفرود و گفت حیف در دلخ از ادیب i.e. 1349. (v. Sukhan, ii, 383)

3. Vahid-i Dastagardī wrote an elegy on Rabbānī (v. Sukhan, ii, 174 f.n. I), the last verse of which gives the date of his death:

سر برودن کرد ز سبزی نلک جانخ و گفت آفتاب نلک علم و ادب جُستِ نوال  
Here 3 <sup>نلک</sup> for <sup>نیلک</sup> is to be subtracted from the numerical values of all the letters of the second hemistich, i.e. 1348-3= 1345.

4. Prince Arfa' died on March 19, 1937/Isfand 28, 1315 A.H. (Solar). Nādīrī in an elegy on the Prince gives the chronogram of his death:  
سر ز طهران برودن نمود و سرود رفت والرش ز عالم فانی  
from the total value of the letters in the second hemistich, i.e. 1324-9 = 1315. Here the value of ط hān is to be subtracted

5. The date of birth of Shūrīda, according to the Fārsnāma-i Nāsrī by Hājī Mirza Hasan Shīrāzī, is 1274 A.H./1857-58 A.D. But according to the chronogram "بیت سال دهنست روز" (v. Kānūn-i Shu'arā, p. 7, no. 36-40, vol. iii). Here the value of ب ān is to be subtracted from the total value of the letters in the following verse of the poet, he was born in 1280 A.H./1863-64 A.D. But according to the chronogram "بیت سال دهنست روز" (v. Sukhan, i, 190) taken into consideration. The actual date of his death is Thursday, the 6th Rabi' II, 1345 A.H. The poet, before his death wrote his own epitaph, the last hemistich of which, quoted here, gives the date of his death:

رفت روز از سال بخت بیت سال دهنست روز  
But this discrepancy would disappear if the value of و in the chronogram "بیت سال دهنست روز" is not taken into consideration. The actual date of his death is Thursday, the 6th Rabi' II, 1345 A.H. The poet, before his death wrote his own epitaph, the last hemistich of which, quoted here, gives the date of his death:

6. When Amīrī was born, a friend of his father composed the following rubā'i in which the last words "پیغریاک" give Amīrī's date of birth as 1277:

چون هست ز خاندان پیغریاک  
رازای نزاراد و گویند پیغریاک

7. Ibrāq-i Khāvarī gives his date of birth as 1284 (v. Armaghān, vii, p. 235). According to Rashid-i Yāsīnī, he died on Zu'l-qa'da 12, 1344 A.H. (See Adābiyyāt-i Mu'asir, p. 15).



No.	Names of poets	Takhallus	Date of birth A.H./A.D.	Place of birth	Date of death A.H./A.D.
8	Yahyá	Yahyá	1281 / 1864-65 <sup>1</sup>	Dawlatābād	Ābān 4, 1318 (Solar) / Oct. 27, 1929
9	Husayn Khān Isfandi-yārī		1283 / 1866-67	Ṭih-rān	
10	Muḥammad 'Alī Khān	'Ibrat	1285 / 1868-69	Iṣfahān	
11	Sayyid Ashrafu'd-Dīn	Ashraf	1288 / 1871-72	Rasht	
12	Taqī Khān (Ziyā-Lashkar)	Dānish	circa 1288 / 1871-72	Tafra-sh	
13	Ḥaidar 'Alī	Kamālī	1288 / 1871-72	Ābarqū	
14	Muḥammad Husayn Khān (Shu'ā'u'l-Mulk)	Shu'ā'	1289 / 1872	Shīrāz	
15	'Abdu'l-Husayn	Āyatī	1290 / 1873-74	Taft	
16	Īraj Mirzā (Jalāl'u'l-Mamālīk)	Īraj	1291 / 1874	Tabriz	Sha'bān, 1344 / March, 1926 <sup>2</sup>
17	Husayn Khān	Dānish	1292 / 1875-76	Istānbūl	
18	Muḥammad Yūsufzāda	Ghamām	1292 / 1875-76	Najaf	
19	Ḥasan Khān (Vuḡūqu'd-Dawla)	Vuḡūq	1292 / 1875-76	Ṭih-rān	
20	Husayn Khān Samī'i (Adibu's-Saltana)	'Aṭā	1293 / 1876-77	Rasht	
21	Ismā'īl Amīr-Khizī	Gīrāmī	1294 / 1877-78	Tabriz	
22	Muḥammad Kismā'i		1294 / 1877-78	Rasht	1352 / 1933
23	'Abdu'l-'Azīm Khān Qarīb		1296 / 1879	Garakān	
24	Muḥammad Ḥashim Mirzā	Afser	1297 / 1880 <sup>3</sup>	Sabzavār	

1. In 1330 A.H. Yahyá wrote a poem, the opening verse of which is "زنجاه سالت نزن گشت" , whence his date of birth can roughly be calculated as 1330-50 = 1280. (For the poem refer to Urdi-Bīasht, p. 6).
2. Shūrīda wrote an elegy on the death of Īraj Mirzā, the last hemistich of which contains the chronogram of Īraj's death. The verse runs as <sup>عاشق</sup> <sup>ایچ</sup> <sup>ما</sup> <sup>نزد</sup> <sup>آدم</sup> <sup>کبریا</sup> <sup>نور</sup> <sup>نفس</sup> (Sukhan. i, 186-87).
3. Rashīd-i Yasīmī gives the date of birth of Afser as Muḥarram 21, 1297 A.H. (v. Adabiyāt-i Mu'tasir, p. 16).



No.	Names of poets	Takhalluṣ	Date of birth A.H./A.D.	Place of birth	Date of death A.H./A.D.
25	‘Alī Akbar Khān Dihkhudā	Dekhaw	1297 / 1880	Ṭīhrān	
26	Muḥammad Ḥuseyn Adīb-i Āzād	Adīb	1298 / 1881	Tabriz	
27	Hasan Khān	Vahid	1298 / 1881	Dastegard	
28	Muḥammad Ḥuseyn	Nādirī	1299 / 1881-82	Mashhad	
29	‘Alī Muḥammad	Baiḡā’ī	1299 / 1881-82	Ārān	1352/1933 <sup>1</sup>
30	Aḥmad Khān Ashtarī	Yaktā	1299 / 1881-82	Jawshaqān	
31	Abu’l-Qāsim	‘Ārif	1300 / 1882-83	Qasvin	1352/ 1934 <sup>2</sup>
32	Aḥmad Khān Bahmanyār	Dihqān	1301 / 1883-84	Kirmān	
33	Abu’l-Ḥasan Khān Furūḡhl	Furūḡhl	1301 / 1883-84	Ṭīhrān	
34	Murtaṣā Khān (Farjūmānu’l-Memālik)	Farhang	1301 / 1884	Ṭīhrān	
35	‘Alī Muḥammad Khān	Āzād	1302 / 1884-85	Hamadān	
36	Nāsiru’d-Dīn Khān	Sālār	1302 / 1884-85	Shirāz	
37	Taqī Khān Āq-evlī	Blīnīsh	1303 / 1886	Rasht Ṭīhrān	
38	Ibrāhīm Khān Pūr-i Dāvūd	Pūr <sup>3</sup>	1303 / 1886	Rasht	
39	Muḥammad Taqī (Maliku’-sh-Shu‘arā)	Bahār	1304 / 1886-87	Mashhad	
40	Yadu’llāh Khān	Māyil	1304 / 1887	Tūysirkān	
41	‘Abdu’l-Ḥuseyn Khān (Shykhū’l-Mulk)	Aurang	1305 / 1888	Ṭīhrān	
42	Muḥammad ‘Alī Khān	Bāmdād	1305 / 1888	Mashhad	

1. His actual date of death is Tuesday, the 15th Isfand, 1313 A.H. Solar as given by his son Mirsā Ḥuseyn Khān Baiḡā’ī in his article (v. Armaghān, vol. xvi, p. 64).
2. Rashid-i Yāsīm mentions the month of death of ‘Ārif as Bahman (v. Adabiyāt-i Mu‘āṣir, p. 69). K. Tschajkin (v. KONPL, p. 59) and E. Berthels (v. Encycl. of Islam, vol. iii, p. 1065) give the date of his birth as 1879-80, while Dr. Shafaq who has edited the Divān of ‘Ārif gives 1300 A.H. (v. Divān-i ‘Ārif, p. 59 f.n. I).
3. In early days he used "Lisān" as his takhalluṣ (v. the closing verses of poems nos. 2 and 4 on pages 21 and 23 respectively of his "Fourān-Dokht-Nāmah").



No.	Names Of poets	Takhallus	Date of birth A.H./A.D.	Place of birth	Date of death A.H./A.D.
43	Nizām-i Varā	Nizām	1305 / 1888	Kāshān	
44	Muḥammad	Farrukhi	1306 / 1888-89	Yazd	
45	Abu'l-Qāsim	Lāhūtī	1306 / 1888-89 <sup>1</sup>	Kirmānshāh	
46	Ḥuseyn Khān	Masrūr	1308 / 1890	Kūpā	
47	Abu'l-Qāsim Khān I'tisām-zāda	Niyāzi	1308 / 1890-91	Tabriz	
48	Mūsā (Mu'azzamu's-Saltana)	Dawlat	1308 / 1890-91	Ṭīhrān	
49	Sayyid Mahdi Khān Malik Hījāzi	Qulzum	1309 / 1891	Yazd	
50	Hādī Khān Hā'iri	Hādī	1309 / 1891	Ṭīhrān	
51	'Alī Asghar Khān	Hikmat	1310 / 1892-93 <sup>2</sup>	Shirāz	
52	Sādiq Khān Rishā-zāda	Shafaq	1310 / 1892-93	Tabriz	
53	'Alī Rishā Ibrāhīmī	Dānish	1311 / 1893-94	Kirmān	
54	'Abdu'llāh Khān Yāsā'i	Yāsā'i	1311 / 1893-94	Mihrijird	
55	Ghulām Ḥuseyn Khān	Surūd	1312 / 1894-95	Ṭīhrān	
56	Muḥammad Rishā	'Ishqī	1312 / 1894-95	Hamadān	Shot dead in 1342 / 1924 <sup>3</sup>
57	'Abbās Khān	Furāt	1312 / 1894-95	Yazd	
58	Yahyā Khān Saml'iyan	Raiḥān	1313 / 1895-96	Ṭīhrān	
59	Mahmūd Khān Afshār, Dr.—		1313 / 1895-96	Yazd	

1. Ṣadrū'd-Dīn 'Ainī gives his date of birth as 1306 A.H./1887 A.D. (v. Namūna-i Adabiyāt-i Tajik, p. 586). Berthels also mentions 1887 (v. Encycl. of Islām, III, p. 1065).

2. According to Rashid-i Yāsīmī, Hikmat was born on Ramaẓān 23, 1310 (See Adabiyāt-i Mu'asir, p. 41).

3. In 1930 I visited the tomb of the poet at Ibn-i Bābwayh, and found the following inscription on the tombstone:

لا غم من ان زشت خوراکند  
گر عاشق صادق زشت مگر  
در بار بود هر آنکه او را نکند

شهادت مرحوم برزاده عشق ۵ شعبه آخر دایعه الحرام ۱۳۴۳ هجری



No.	Names of poets	Takhallus	Date of birth A.H./A.D.	Place of birth	Date of death A.H./A.D.
60	Muḥammad Dānish Busrūḡniyā	Dānish	1314 / 1896-97	Mashhad	
61	Ghulām Riṣa Khān Rashīd-i Yasīmī	Yasīmī	1314 / 1896-97	Kirmānshāh	
62	Ghulām Riṣa Khān	Rūhānī	1314 / 1896-97	Ṭibrān	
63	Sayyid Maḥmūd Khān Jawāhirī	Farrukh	1314 / 1896-97	Mashhad	
64	‘Abdu’r-Raḥmān	Farāmāzī	1315 / 1897-98	Gachū	
65	‘Alī Busrūḡniyā (Ṣadrū’t-Tujjār)	Ṣadr	1316 / 1898-99	Mashhad	
66	Muḥammad ‘Alī Khān	Nāsīḥ	1316 / 1898-99	Ṭibrān	
67	Bahāu’d-Dīn Khān Ḥisāmāsāda	?	1317 / 1899-1900	Shirāz	
68	Jalālū’d-Dīn Khān Humā’ī	Senā	1317 / 1899-1900	Isfahān	
69	Badi’us-Zamān Furūṣānfar		1318 / 1900-1 <sup>1</sup>	Bushrūya	
70	Ḥusayn Khān Bakhtiyārī	Pishmān	1318 / 1900-1	Ṭibrān	
71	Sayyid Ḥusayn Shajara	Binā	1318 / 1900-1	Isfahān	
72	Luṭf ‘Alī Khān, 2 <sup>r</sup> —	Ṣūratgar	1319 / 1901-2	Shirāz	
73	Naṣru’llāh Khān Palsafī	Palsafī	1319 / 1901-2	Ṭibrān	
74	Muḥammad Amin	Adīb	1320 / 1902-3	Mashhad	
75	Ḥabīb Yaghmā’ī	Ḥabīb	1320 / 1902-3	Khūr	
76	‘Abdu’l-Ḥusayn	Aḥmadi	1321 / 1903-4	Bakhtiyārī land	
77	Muḥammad Ḥusayn Khān	Shahrīyār	1323 / 1905-6	Tabriz	

I. Y. Marr gives his birth date as Tuesday, the 28th Rabi’i, 1322 (= 12th July, 1904). See Marr’s article “Contemporary means of Transport pictured by Persian poets” published in the “Mémoires du Comité des Orientalistes”, dated the 22nd August, 1929, p.223.



<u>No.</u>	<u>Names of poets</u>	<u>Takhallus</u>	<u>Date of birth A.H./A.D.</u>	<u>Place of birth</u>	<u>Date of death A.H./A.D.</u>
78	Sayyid Ṣādiq Khān	Sarmad	1325 / 1907-8 <sup>1</sup>	ṭih-rān	
79	Parvīn-ī I'ṭīṣāmī	Parvīn	1328 / 1910-II	ṭih-rān	
80	Jahāngīr-ī Jalīlī	Jalīlī	1328 / 1910-II	ṭih-rān	March 1939
81	Ghulām 'Alī Khān Āṣarakhshī	Ra'ḍī	1328 / 1910-II	Tabriz	
82	Nuṣratu'llāh Khān Kāsimī	Nuṣrat	1329 / 1911-12	ṭih-rān	
83	Faṣl-ī Bahār Khānum Irānu'd-Dawla	Jannat	not known	ṭih-rān	

---

I. Dīnshah Irānī (v. FVR, p. 326) and Rashīd-ī Yāsīmī (See Adabīyyāt-ī Mu'asīr, p. 56) give his date of birth as 1289 A.H. Solar which is equivalent to 1329 A.H./1911-12 A.D.



Characteristics  
of poets sketched.

---

It is impossible to describe in detail the whole of the output of each single poet quoted in our table. A selection of poetry representative of their style is found in our anthology and here we shall only present the most concise characteristics of their individuality. Of these, (1) Adīb of Pīshāwar comes first chronologically. His verses are full of classicism and obsolete expressions. (2) Rabbānī, who is a bilingual poet like Adīb, has written verses that are dull, laboured and old-fashioned. (3) All we can say of Dānish of Tabriz is that he imitates classical models. (4) Shabāb of Kirmānshāh is an expert in the use of choice words and in the employment of rhetoric, often displaying great ingenuity. In some poems he has imitated 'Asjadī of Ghaznavid fame. (5) Though an adherent of the classical school, Shūrīda of Shīrāz has a style of his own. He is remarkable for his excellent diction and his ability to play on words. (6) Amīrī is another bilingual poet whose poetry is commensurate with his learning. (7) Adīb of Nīshāpūr, although handicapped by blindness, is a good bilingual poet. At first he followed Qā'ānī, but afterwards adopted the Turkistān style. As a blind man, he is naturally inclined to be introspective. (8) Yahyá is more an imitator than an original composer. (9) Muḥtashimu's-Saltāna is a scanty versifier of ghazals. (10) 'Ibrat, who is a staunch adherent



of the classical school and well-known for his mystic trend of mind, is flawless in his rhyme and metre. (11) Ashraf of Gilān is prophetic and inspiring; his poems are noted for their genial flow and breathe the air of freedom and progress. (12) Dānish of Tīhrān, who specializes in qasīdas of <sup>the</sup> classical style, treats both serious and humorous themes with equal skill. (13) Kamālī, who was apprenticed by his father to a blacksmith, is a self-taught man. As a poet he has been held in high esteem by his contemporaries<sup>1</sup>. Though a follower of the school of Fārs and 'Irāq, he does not disdain the Indian style. (14) Shu'ā' of Shīrāz is a merited, if pedantic, composer of qasīdas and qit'as on classical models; he is skilled in composing chronograms. (15) Āyatī has no particular claim to eminence excepting for his introduction of the Ṣulāṣī verse-form and his capacity for writing in pure Persian. (16) Īraj Mīrzā is a great personality among the modern poets. He has composed singularly simple, fluent and elegant poems in a homely diction. (17) Dānish

---

1. Amīrī praises him thus:

ابوالکمال کمالی خدا یگان سخن به پیکر قلعت جای کرده جان سخن  
اگر نه ملک تو طرح سخن در افکندی بر او فتادی ازین ملک نشان سخن

(Divān-i Amīrī, p. 435, Tīhrān, 1312 A.H.Solar/  
A.D. 1934-35).



of Isfahān is lucid in style, classical in form and romantic in theme. (18) Ghamām writes ghazals and other poems, remarkable for their simplicity and spontaneity. (19) Vuṣūq is a follower of the old masters conspicuous for the dexterity and firmness of his verse. His poems deal with social and philosophical subjects. (20) ʿAṭā also upholds this style of poetry. His poem, "The Message of the Mountain<sup>1</sup>", may be reckoned as a masterpiece for its bold imagery, solemn diction and sublimity of ideas.

(21) Girāmī of Tabriz has held largely to the classical models. (22) Muḥammad Kismāʾī is noted for writing good poems in his native Gilakī. As a versifier in Persian he is noted as an advocate of the cause of women. (23) ʿAbduʾl-ʿAzīm Khān of Garakān is a learned but a scanty writer in a patriotic strain. (24) Afsar, the inventor of the Shishgāna and the Panjgāna verse-forms, may be remembered for his short didactic poems with a vein of humour in them. (25) Dihkhudā's production in verse is small compared to his excellent contributions in prose. But the few poems that he has produced are sufficient to establish his excellence. His elegy written in memory of Jahāngīr Khān is a masterpiece of imagery and delicate touches. (26) There is nothing special to say about Adīb-i Āzād except that his ghazals and maṣnavīs are sweet and lucid. (27) Vahīd is to be praised for the variety of his

---

1. PPR. pp. 19-23.



poems. He is an admirer of Nizāmī of Ganja. His shorter poems are suggestive, didactic in their purpose and have a tone of melancholy. (28) Nādirī is prolific but without any outstanding talent. (29) Baizā'ī is somewhat dull and monotonous in his pessimism. (30) Yaktā follows the old school but his poems are the work of an artist, and his use of similes and metaphors is appropriate and flawless.

(31) 'Ārif of Qazvin is, in the words of Īraj, a more gifted composer of songs than of poems<sup>1</sup>. His unruly independence of spirit is manifest throughout his writings. (32) Dihqān is not prolific. Pan-Islamic and Pan-Asiatic sympathies pervade his poem "Hadya-i Sharq". (33) Furūghī is of scholarly habits and follows the tracks of the classical style. His "Shīdūsh u Nāhīd", a tragic drama in verse based on a legendary tale from Firdausī's Shāhnāma, shows his merits. (34) Farhang's merit lies mainly in the introduction of alternate rhyming<sup>2</sup>. (35) Āzād of Hamadān is noteworthy for the sweet melody and mystical suggestion of his ghazals. (36) Sālār of Shīrāz has only followed the trodden path in his ghazals. (37) Bīnīsh is flawless in the art of poetry, has a good fund of humour and a capacity <sup>for</sup> of malicious parody of the classics by way of Tazmīn.

---

1. Cf.

تو آموئی مکن جانگرازی  
تو شاعر نیستی تصنیف سازی

(Divān-i Īraj, pt. ii, p. 48, Tīhrān, 1309 A.H. Solar/1930-31 A.D.).

2. See p. of this thesis.



(38) Pūr-i Dāvūd's poems are mostly heroic and romantic stanzas inspired by the national spirit of Firdausī. They are simple and eloquent, exhibiting profound pathos and Zoroastrian tendencies.

(39) Bahār of Mashhad is the outstanding representative both of the technical perfection and philosophic depth of the modern poetry of Īrān and of its sobriety and sanity. The contents of his poems strike a nice balance between national sentiment, political thoughts and individual reflections.

(40) Māyil is a good versifier without much distinction.

(41) Aurang is more a reciter than a composer of poems, yet it would not be surprising if in a poetic contest with his rivals he should assert his excellence. (42) Bāmdād has tried his hand at all kinds of poetry without eminence in any. (43) Nizām-i Vafā is certainly superior to Bāmdād, and yet one could wish that his art were equal to his ideas. (44) Farrukhī of Yazd is, perhaps, the best improviser of his age. He is notorious in his country for his communistic leanings. (45) Lāhūtī of Kirmānshāh is ultra-modern in his ideas, communistic in creed, <sup>and</sup> fiery in expression. He has successfully attempted new forms of Persian poetry<sup>1</sup>. (46) Masrūr's poetic fame is on the increase. He is equally able to cope with humorous and serious themes. His poem on the "Tablets" found at Persepolis gives a

---

1. See infra, pp 100-2.



full measure of his talent. (47) Niyāzī is more a poet in French than in Persian. (48) Daulat passes as a modest ghazal writer. (49) Qulzum, who sings of new themes in the old style, is chiefly known for his "Haftād Mauj" (Seventy Billows). It resembles externally the "Istidlāliyya" of the Bahā'ī poet, Mīrzā Na'īm of Isfahān<sup>1</sup>. (50) Hādī writes excellent poetry in pure Persian. His poem "Khizāniyya", written in the vigorous style of classical writers, shows his merit. (51) Hikmat is a skilled composer of didactic maḡnavīs. (52) Dr. Shafaq is more a prose writer than a poet. His poems "In memory of my Father" and "In memory of my Brother" are full of pathos, while his "Life" and "Mysticism" are tinged with ṣūfī thought. (53) Dānish of Kirmān is lucid and didactic in his ghazals, written on classical models. (54) Yāsā'ī has a higher place in politics than in poetry. (55) Surūd, though a soldier by profession, is capable of all manner of skilful versification in the classical style.

(56) ʿIshqī may be called the apostle of Young Īrān. His two poems, "The Ideal" and "Resurrection" raised him to eminence. Some occasional defects in diction and metre, are immaterial, where the theme is lofty and the strain high. He paid with his life for the sincerity of his extreme republican views.

---

1. Na'īm was a poor man of no education and is little known outside the circle of his co-religionists who regard his power of versification as a divine gift. His verses are partly in Persian and partly in Arabic. He was born in A.H. 1272/A.D. 1855-6 and died in A.H. 1328/A.D. 1910-11.



(57) Furāt of Yazd is known for his qit'as and ghazals. In one of the latter he has aptly criticized the conventional ornate poetry repugnant to modern taste<sup>1</sup>. (58) Raihān's poems are thoughtful and appealing, but he forsook his communistic views after one night's confinement in a lunatic asylum. (59) Dr. Mahmūd Khān Afshār, the well-known editor of the "Āyanda", has written some delightful poems of a sentimental nature. His views on the veiling of women are rather conservative. (60) The poems of Dānish of Khurāsān express liberal and progressive ideas, bearing especially on the education and emancipation of women. That he is an advocate of the *latter* emancipation of women is evident from his poem entitled "The the Daughters of To-day and Mothers of Tomorrow". (61) Rashīd-i Yāsīmī, whose love and appreciation of Nature may have been stimulated by his Gurānī blood, is noted for his successful versification of didactic stories and fables from European literature. (62) Rūhānī's originality *lies in* his outstanding humour and wit. He has held up to ridicule the fashions and foibles of modern Iranian Society. (63) Farrukh is a rising poet of Khurāsān whose qaṣīda, "Fath-i Dihlī" written on Nādir Shāh's conquest of Delhi, is a notable achievement. (64) Farā-marzī is the editor of the monthly magazine "Taqaddum". His poems, mainly ghazals and maṣnavīs, are few but exquisite.

---

1. See infra, pp. 108a-86.



(65) Ṣadr, in his ghazals and qasīdas cleverly deals with such new themes as "National Pride" and "Labour and Effort". (65)

The style of Nāṣiḥ's ghazals and qasīdas is hackneyed, but his quatrains convey noble ideas. In their flowing smoothness his poems bear comparison with those of 'Ibrat. (67) The animated songs of Hisāmzāda are popular among the boy scouts of Īrān. In some of his poems he has introduced alternate rhyming.

(68) Sanā is delightful though old fashioned. He chiefly composes ghazals and quatrains. (69) Badī'uz-Zamān of Khurāsān keeps to the "Turkistān" style but the themes of such poems of his as "The Passing Show" describing the onslaught of the Greeks under Alexandar, on the Iranians, "The Railway" and "The Īrān of yesterday and the Īrān of tomorrow" show that he is romantically minded and not averse to new ideas and improvements of life. (70) The emotional appeal of Pizhmān-i Bakhtiyārī is at once deep and personal. His poem "Qabr-i Man" (My Tomb) shows that he had a very unhappy life. (71) Shajara is more a prose writer than a poet. He has introduced into poetry a number of new themes such as "The Moth and the Electric Lamp", and "The Aeroplane and the Eagle". (72) "At Persepolis" and "Under the Western Sky" are the two best pieces of Dr. Ṣuratgar and form an antithesis, as the first of them was written in the native style and the other after his stay in England where he studied English poetry. (73) Falsafī's renown rests upon his happy renderings from Victor Hugo and Lamartine. He is still



a young aspirant for poetic fame.

(74) Adīb of Tūs is a composer of ghazals and qasīdas with didactic themes such as "Parda-i Sīnimā" (The Cinema Screen) and "Īdiāl-i Kūdakī" (The Ideal of Childhood). (75) Ḥabīb-i Yaghmā'ī has produced only a few poems, but they are of sterling worth and marked by his individuality. (76) Aḥmadī Bakhtiyārī has used with success alternate rhyming which betrays a strong Western influence<sup>1</sup>. (77) Shahriyār has the keen insight of a poet. His poetic compositions are characterized by flowing rhythm, well-chosen diction and the choicest expressions. His poems "Rūh-i Parvāna", (The Soul of Parvāna), "Ay Zan" ( O Woman) and "Dukht-i Dāryūsh" (The Daughter of Darius) are full of feeling and pathos. (78) Sarmad is a bold vindicator of the new form of Persian poetry, and at the same time one of the best interpreters of the new spirit of the age. He composes all kinds of poetry and sometimes vies in style with Īraj Mīrzā. "Banafsha" (The Violet), "Ā'ina-i Falak" (The Mirror of the Firmament) and "Sukhan" (Poetry) are some of his remarkable pieces. (79) Parvīn-i I'tiṣāmī is a learned, thoughtful and successful poetess, whose poem "Safar-i Ashk" (The Journey of Tears) is alone sufficient, in the estimate of Bahār<sup>2</sup>, to

---

1. See infra, p. 98 .

2. Divān-i Parvīn, p. j, (Bahār's Foreword), Tīhrān, 1354 A.H./A.D. 1935-36.



entitle her to a high place among the poets of any age.

(80) Jalīlī is better known for his prose style than for his verse. (81) Ra'ḍī Āzarakhshī is a promising young poet capable of expressing good thoughts in simple language. (82) Nusrat, who belongs to the younger generation, is also a poet of great capacity. (83) The poetess Jannat who comes last, as her birth-date is unknown, writes her ghazals in imitation of old masters.

Conclusion.      This is a very brief survey of the individual characteristics of the poets and poetesses of young Īrān. They all are children of the same country and the same epoch. They may differ in the degree of their acceptance of the new principles of life and progress, but hardly any one of them could be mistaken for a representative of a previous epoch.



## The Language of Modern Persian Poetry

Among the changes which Persian poetry has undergone in recent years, one of the most important concerns the language in which the poems are written (that is to say a change has taken place in the type of words chosen to express the ideas of the writers). In former times the poets of Iran wrote in a language highly saturated with Arabic elements and almost entirely divorced from the spoken language; while words which had their origin in countries further afield than Iran's immediate neighbours were rare. To-day the situation has changed under the influence of two tendencies. On <sup>the</sup><sub>^</sub> one hand, a movement which may be called "purism" tries to eliminate Arabic elements too much connected with the former classical and theological learning. Paradoxically enough, the other tendency is opposite to the first, in that it readily borrows words from Western languages in order to fill the lacunae created by the ban of Arabic terms, or to express new ideas and describe new facts for which no equivalents are available yet in the Persian vocabulary. Very evident is a third tendency, that of bringing the poetical language nearer to the spoken idiom, and so of democratizing it and rendering it more intelligible to a far greater number of people. We shall deal with each of these three factors in turn.



## a) Purist Movement

Influx of Arabic words and expressions.

---

After the Arab conquest of Īrān (A.D. 641-51) the Iranian civilization underwent a radical change due to Islamic influence in both religious and secular matters. It was in the process of adaptation to the new conditions that the influx of Arabic words and expressions into Persian took place. Numerous words for which there had been no satisfactory Persian equivalents were borrowed<sup>1</sup>. The Iranian scholars of Arabic created the fashion of incorporating a large number of Arabic words and expressions into their language. Gradually a new Persian tongue, highly saturated with Arabic elements, came into existence.

Beginning of the Purist Movement.

---

Although the vanquished Iranians accustomed themselves to their new environment, their nationalist spirit and antipathy towards the Arabs were always present. Not before the middle of the ninth century of the Christian era did Īrān take the advantage of the disintegration of the power of the Caliphate to emancipate herself from the control of the Abbasids and to reassert her political independence. Their nationalist zeal made possible the rise of the Purist movement i.e. the concept of ridding the language of Arabic elements.

---

1. For the influx of Arabic words into Persian refer to Tha'ālībī's *Fiqhū'l-Lughat*, Paris, 1861, pp. 162-4 or Beirut, 1885, pp. 314-16.



Purism in  
epic poems.

It is impossible to fix a definite date for the beginning of this movement. The first poetical work that has survived in its entirety is the Shāhnāma, which shows that Daqīqī<sup>1</sup> and Firdausī<sup>2</sup>, attempting to write in purely Persian diction, have used Arabic words as sparingly as possible. About the middle of the eleventh century several other Iranian epics, commemorating the deeds of Garshāsp<sup>3</sup>, Burzū<sup>4</sup> and Shahriyār<sup>5</sup>, were produced in close imitation of the Shāhnāma. While writing these epics in pure Persian, the poets

1. According to Nöldeke, "Daqīqī seems to use Arabic words even more sparingly than Firdausī". (vide the English Translation of Nöldeke's *Das Iranische Nationalepos* by L. Bogdanov, Bombay 1930, pp. 36-37).
2. Browne says that the usual proportion of Arabic words to Persian words used in the Shāhnāma is 4 or 5 per cent. (vide Browne's *L.H.P.* ii, 146, Cambridge, 1928).
3. The Garshāspnāma by 'Alī b. Abū Naṣr Aḥmad Asadī was written about A.D. 1064-66/A.H. 456-58. Some of the passages have been given by Macan in the appendix to the Shāhnāma, pp. 2099-2129. A large portion of the Garshāspnāma has found a place in the *Majma'u'l-Fuṣṣahā* of Rizā-qulī Khān Lala-bāshī, poetically surnamed Hidāyat. C. Huart edited a part of the poem (2543 verses) with a French translation published by the *L'École des Langues Orientales* in 1926 under the title "Le livre de Gerchasp d'Asadi Junior de Tous". In the same year Rashīd-i Yāsīmī published a selection from the poem under the title "Andarznāma-i Asadī". Ḥabīb-i Yaghmā'i edited the whole poem which was published in a handy volume in 1317 A.H. Solar/1938-39 A.D.
4. The Burzūnāma was written about the middle of the eleventh century and much of it has been reproduced by Macan. Kösen-garten also published a part of the poem in the 5th. volume of *Fundgruben des Orients* which Vullers later reproduced in his "Chrestomathia Shahnameiana".
5. The Shahriyār-nāma was composed in the time of Mas'ūd II of Ghazna (1048 A.D.).



combined nationalism in theme with nationalism in language.

Preservation of Persian words. | Another manifestation of Purism is found



| in the lexicons compiled by different writers. Asadī, the younger, who wrote the *Lughat-i Furs*<sup>1</sup>, is the earliest known author in this category. In 757 A.H. (1356 A.D.) Shamsu'd-Dīn Muḥammad Fakhrī of Iṣfahān compiled a pure Persian lexicon which forms the fourth part of the *Mi'yār-i Jamālī*<sup>2</sup>. Another lexicon of this kind, the *Majma'u'l-Furs*, better known as *Farhang-i Sarvarī*, was compiled by Ḥājj Muḥammad Qāsim of Kāshān, poetically surnamed *Sarvarī*, during the reign of Shāh 'Abbās I (A.D. 1587-1629)<sup>3</sup>.

Purism in historical works. | Occasional attempts at Purism may even

| be discovered in some historical works like the *Ta'rīkh-i Jahāngushā-yi Juvaynī*<sup>4</sup> (completed about 1260 A.D.) and the *Tajziyatu'l-Anṣār va Taziyatu'l-A'ṣār* better known as *Ta'rīkh-i Vassāf*<sup>5</sup> (completed and presented to

1. The exact date of its compilation is not known. It was edited by Paul Horn and published in 1897 at Berlin.
2. Edited by Carolus Salemann under the title "*Shams-i-Fakhri Lexicon Persicum*", 1887, Kazan.
3. The movement seems also to have influenced the Persian savants in the Mogul court of India. Jamālu'd-Dīn Ḥusayn Injū b. Fakhru'd-Dīn Ḥasan of Shīrāz compiled a dictionary of purely Persian words with many poetical quotations. The work was commenced under Akbar and finished in 1017 A.H./1608 A.D. under Jahāngīr after whom it has been named. It was lithographed at Lucknow in 1293 A.H./1876-77 A.D.
4. Cf. Introduction to vol. III.
5. Vide pp. 106-7, Bombay edition of 1269 A.H./1852-3 A.D.



Uljaytū in 1312 A.D.), which as a whole show quite a different literary tendency. One may mention here a paragraph in the anonymous work "Naurūz-nāma"<sup>1</sup> which, but for two Arabic words  and  has also been written in pure Persian<sup>2</sup>.

Purist movement  
during the Qājār  
period.

Even during the Qājār period, Purist tendencies were manifest. Purism, as a tour de force, found its way into epistolary writing. The satirist and often obscene poet, Yaghmā<sup>3</sup> of Jandaq chose, at times, to write his letters in a Persian devoid of Arabic. The court tutor Riṣā-quḥllī Khān Hidāyat<sup>4</sup> also made a valuable contribution in this direction by compiling a pure Persian lexicon Farhang-i Anjuman-ārā-yi Nāṣiri<sup>5</sup>. The founder of Bahā'ism, Bahāu'llāh<sup>6</sup>, wrote some epistles (الواح) addressed to Zoroastrians, without the admixture of Arabic. Two Princes of the royal blood Jalāl Mīrzā, son of

1. Mr. M. Minovi, who edited this work (published, Tihṛān, 1933) attributes the authorship of this treatise to 'Umar Khayyām written not long after the death of the great Seljuq Malikshāh (A.H. 465-85/A.D. 1072-92). But F. Gabrieli strongly refutes this view. See Gabrieli's article "Il Nawrūz-Nāmeḥ e 'Omar Ḥayyām" published in the "Annali" de R. Institute Superiore Orientale de Napoli, vol. viii, June, 1936. Prof. V. Minorsky, holds the same view as Gabrieli, E.I., p.
2. See Naurūz-nāma, pp. 18-19.
3. Born about 1782 and died in 1859.
4. Born A.H. 1215/A.D. 1800-1, died A.H. 1283/A.D. 1871-2.
5. Lithographed at Tihṛān in 1283 A.H./1871-72 A.D.
6. Died in 1892.



Fath 'Alī Shāh (A.D. 1797-1834), and Hājī Abu'l-Hasan Mīrzā, commonly known as Shaykhu'r-Ra'īs, made similar contributions, the first by writing his *Nāma-i Khusravān*<sup>1</sup> (Book of Princes), and the second by composing poetry in similar language. Even in India during the years 1883-86, Mīrzā Nasru'llāh Khān Fidā'i entitled *Nawwāb Daulat-Yār-Jang Bahādur* wrote in pure Persian the *Dāstān-i Turk-tāzān-i Hind*, a history Muslim rulers of India<sup>2</sup>. The two latest works to be mentioned in this connection are the "*Parvaz-i Nigārish-i Pārsī*", an epistolary manual, and the "*Alif-bā-yi Bihrūzī*" on the reform of the Persian Alphabet, by Mīrzā Rizā Khān Bakishlū<sup>3</sup> of Qazvīn, Charge d' Affaires of the Iranian Embassy at Constantinople.

Purist movement  
in Modern times.

In modern times the Purist movement has  
become more militant and systematic. The

poets and writers, influenced by the Western spirit of nationalism, have become strongly prejudiced against what they regard as the adulteration of Persian with Arabic words and expressions. Except for a few orthodox adherents of the classical

- 
1. It is a history of the pre-Muslim dynasties of Īrān, first published at Vienna in 1880 and reviewed by Mordtmann in the Z.D.M.G., vol. xxviii, pp. 506-508.
  2. C. A. Storey, *Persian Literature*, Section II, Fasc. 3, pp. 490-1, London, 1939.
  3. Bakishlū is a subdivision of the Afshār tribe.



style like Amīrī, Qarīb and Hādī, all the supporters of Purism, whether moderate or extremist, consider this movement to be of national importance<sup>1</sup>. It is worth while noting that during the period in question the Purist movement affected journalistic and dramatic writings for the first time.

In 1916 A.D. Abu'l-Qāsim Khān Āzād of Marāgha, started a biweekly magazine "Nāma-i Pārsī"<sup>2</sup> in "pure" Persian. Ephemeral as it was, it attracted several enthusiastic supporters. Āzād was followed by Āyatī, who in 1929 began the publication of a monthly magazine "Namakdān" (Salt-Cellar), in which articles and poems in pure Persian regularly appeared under the heading "Fārsi-yi Sara". Its publication was discontinued in 1935.

Zabih-i Bihruz<sup>3</sup> who was formerly attached to the University of Cambridge, considerably widened the scope of the movement by writing his drama "Shāh-i Īrān va Bānū-yi Arman", an

1. Nationalist feeling is evident from the following verse of Āyatī:

بیاک پاک الفبای مرز ایران را ز عین وقاف و طوطا و صاد و ضاد کنیم

Mirzā Ahmad Khān Nāṣiru'd-Dawla poetically surnamed 'Badr' shares the same view:

چند از دیگران وام کُنی جامه و دستار زو جامه و دستار پیر را تو بدست آر

2. No. 7 of this magazine dated the 13th. Zī-qa'da, 1334 A.H., which I possess, has the following significant motto on the front page:

«نگهبان کشور زبان کشور است»

3. He also translated from Arabic into pure Persian a portion of Adabu'l-Kabīr of Ibnu'l-Muqaffa<sup>c</sup> published under the title "Ā'in-i Buzurgī".



exquisite historical love story. Aḥmad Kisravī, although an Āzarbāyjān Turk, is another serious writer who has become interested in the movement. Through his articles, he has attracted to himself a faithful disciple in Hidāyātu'llāh Ḥakim-i Ilāhī Faraydanī, who has recently published a booklet in "unadulterated" Persian under the title "Jahān<sup>1</sup>" (The Universe) which the author erroneously claims to be the first book of its kind. The following very significant stanza appears on its title page as a motto:

دستی از آستین بیرون آر      ندیهر سودگفت بی کردار  
خون ایرانی اربود مبتنت      پارسی گو و فارسی بنگار

Put forth thy hand from out thy sleeve,  
Word without deed avails not,  
If Iranian blood flow in thy veins,  
Speak in Persian and write in Persian.

Two lexicographical works also appeared during this period. Amirī compiled a "Niṣāb" (a rhymed glossary) entitled "Payvas-ta-i Farang-i Pārsī<sup>2</sup>", giving the Persian equivalents of Arabic words side by side.

Poetry too was not left unaffected. The prominent poets

1. The book bears no date of publication. But it is obvious that it was published after the establishment of the "Farhangistān" to which it has been dedicated with these words "نیاز فرهنگستان ایران" printed on the title page. The author presented a copy of the same to us in 1356 A.H./1937-38 A.D. Hence it must have been published between the years 1354 and 1356 A.H.

2. Vide Divān-i Amirī, pp. 726-40.



who participated in the movement are Amīrī, qarīb, Hādī, Āyatī and Pūr-i Dāvūd; the first three wrote for amusement or by way of showing their skill, while the last named is a convinced exponent of this style<sup>1</sup>.

It only remains to quote some specimens of the modern poems of this period.

The following lines of Amīrī in praise of the Prophet are not lacking in felicitous expression:

نگانه رادی کیش کردگار بهیمنه      گزیده است به پیغمبری و خوشنوری  
ز تنگبار خدائی تیسار خرد      رسید نامه که از وی گرفت دستوری  
ز دار و در سپاسش سپهر بر داز یار      شکوه چتر کیانی و تخت شاپوری

Singularly munificent (was he) whom the Incomparable, Omnipotent chose for the prophetical office and apostalate;

From the Inaccessible Court of the Almighty to the Lordly Genius came the Book whence he derived the Law;

Seeing the might of his army, the heavens forgot the grandeur of the Kayanian canopy and Shāpūr's throne.

Of Āyatī's poems published in the Namakdān, the following short variation on the subject dear to Persian poets may be quoted as a specimen:

زبان هر جا با نجا سود خیزد      ز هر جا آتش آید دود خیزد  
درخت امروز آبتن شد از باد      بفر دایم شود از باد نازاد

1. Mirza Muḥammad Khān Qazvinī in regard to the style of Pūr-i Dāvūd says:

..... آقای میرزا ابراهیم پور داور ..... از شعرای مستعد عصر حاضر با طری بیع و اسلوبی غریب متکامل بفارسی خالص که تعصب مخصوص بر ضد شعر ادب و زبان عرب و هر چه راجع بعرب است دارند.

(Vide Bīst Maqāla of Qazvinī, Part 1, p. 16, Published by the Iranian Zoroastrian Anjuman, Bombay, 1928).



جو باغ آباد شد از آب باران      ز باران هم شود آن باغ ویران  
جهان چون گربه ماندنی کم و بیش      که زاید پس خورد و خود پرده پوش نی

Where there is loss there is profit, where there is  
fire there is smoke;  
The gale that makes the tree bear fruit today;  
that very gale may destroy it to-morrow;  
As rain makes the garden fresh and green, so  
rain alone may render it desolate;  
The world is like a tom cat that begets and then  
devours his own kittens.

'Abdu'l-'Azīm Khān of Garakān is not a prolific writer. In  
praise of God he says:

بنام خدا داورِ دارِ پاک      پدید آور آدم از آب و خاک

In the name of God, the Administrator of impartial  
justice, the Creator of Adam from water and  
dust.

Mīrzā Hādī Khān Hā'irī has shown great ability in this  
kind of composition. His qaṣīda entitled "Khizāniya" in praise  
of autumn, written in the style of qā'ānī, is full of graceful  
rhythm owing to its caesuras. The opening verse (matla') is:

پاز شد پدید در جهان قرآن شد تهنی ز برگ باغ گلستان  
نو شلفه گل از میان باغ پشت پرده رفت کرد رخ نهان

The autumn has again appeared on earth, the  
branches in the rose garden have become  
leafless;  
The rose, new-blown in the middle of the garden,  
has gone behind the curtain and hid its face.

Pūr-i Dāvūd has many poems, written in Persian devoid of

1. Namakdān, p. 42, Shahrivar 1308 A.H. Solar.

2. Sukhan. ii, 411-13.



Arabic<sup>1</sup>. In one of his poems headed "Amshāspandān" written on June 20, 1920 in Berlin, the poet deplores the wretched condition of Īrān and her people thus:

درینا که گلزار ما خارش	جراغ فروزان مآتار شد
بسی دور گشتیم ز آن روزگار	فراموش شد پند آموزگار
بایران ز بس کین و بیداد رفت	جوانمردی و نیکی از یاد رفت
مانده جوی نام و سنگی بجای	همه پست و تن پرور و دست پای

Ah! Our rose-garden has become (a bush of) thorns,  
 our bright lamp has <sup>become dim</sup> turned gloomy;  
 Fallen far have we <sup>long</sup> off those days, forgotten are  
 the teachings of the Preceptor;  
 So intense has been the enmity and injustice in Īrān,  
 that manliness and virtue are forgotten;  
 Not a grain of our honour and fame remains intact,  
 all have become mean, selfish and languid;

In conclusion it may be remarked that the spirit of nationalism has greatly assisted the popularity of the movement. Besides skilful and scholarly poets, many mediocre poets and writers, in pursuit of Purism, stuffed their compositions with lots of unfamiliar words. The Iranian Government, realising the consequences of such chaos, have set up an official institution for the compilation of a standard lexicon of Persian under the name "Farhangistān" which is intended to be a translation of the European term "Academy". Booklets containing words approved by the Academy are published every

1. Pourān-Dokht-Nāmeḥ, poems nos. 1, 35, 38, 39, 40 and 42, Bombay, 1928.

2. Ibid., p. 73.



year<sup>1</sup>.

- 
1. The latest booklet, comprising 725 words and technical terms which had been coined, discussed and approved by the "Farhangistān" till the end of the year 1317 A.H. (Solar), was published in Farvardīn, 1318 A.H. (Solar)/March-April, 1939.



## b) European loan-words in Modern Persian

Influx of European  
words and expressions.

---

A striking feature of the Modern Persian language is that a great many European words and expressions, especially of French origin, have crept into it. They are used not only in conversation, but also in the written language — both prose and poetry. This influx is not due to the lack of resources of the Persian vocabulary which can still supply a sufficient fund of words to enable Iranian poets and writers to express adequately their thoughts and ideas. No doubt the Persian language is lacking in new technical terms for the different branches of science as well as in new expressions for abstract ideas which the needs and progress of time have called into being. The invention and reception into the language of new words is a slow and difficult process, and the Persian writers shirking this task, found it easier to use European words when there was no Persian equivalent already in existence.

Channels of influence  
of different languages.

---

The European languages that have perceptibly affected Persian are Russian, English and French. The influence of the first two is insignificant but that of French is very extensive. The channels through which the influx of the words of these languages has taken place are:

a) A few Russian words came in owing to



Russia's proximity to and commercial relations with Īrān through the latter's north and north-western frontier provinces, namely Gīlān and Āzarbāyjān. The Muslim subjects of Russia who came from the Caucasus and Baku as traders or drivers of horses brought with them words like iskinās<sup>1</sup>, girvānka<sup>2</sup>, pūt, varshaw<sup>3</sup>, istikān, sūkhārī, samāvar, mushtuk<sup>4</sup>, kāliska, drushka, qunūt etc. Writers in Persian who lived in Russian territories like Mīrzā Fath 'Alī Ākhundoff, Hājj Mīrzā 'Abdu'r-Rahīm Ṭāliboff and Ja'far-i Khāmāna'i are also responsible for the introduction of Russian words into Persian. Ṭāliboff called X-rays Iks-lūchhā, where the word luch is Russian and means "ray".

- b) English words penetrated into Persian during the period of British influence over the southern parts of Īrān such as Fārs, Khūzis-

- 
1. From assignatsia i.e. bank.note. In Russian the word died out in the sixties of the nineteenth century.
  2. This must be a pretty old loan-word, for in modern Russian it has a different meaning ("10 copecks") and not "a pound")
  3. From Russian Varshava, a white metal-plate from Warsaw.
  4. From Russian Munshtuk (From Ger. Mundstück, mouthpiece), a cigarette holder.



tān, Kirmān and Isfahān. Among the English words that came to be used into Persian are Ardālī (Orderly), Vāgūn (Wagon), Būy-Iskā'ūt (Boy scout), Fūtbāl (Foot ball), Gūl (Goal), Lāt (Lot), Bā'ikūt (Boycot), Kūp (Cup), Panchar (Puncture) etc.

- c) French words began to penetrate into Persian in the middle of the nineteenth century when Persian travellers began to visit the capital of the Second Empire. The introduction of French into the syllabus of the higher and middle schools, and the activity of the French teachers invited to teach European sciences at the Dāru'l-Funūn<sup>1</sup> in Tīhrān, are further responsible for the spread of French loan-words. After the Great War thousands of young Iranians were trained in France in various branches of Science and Art and French has become the second language of the cultured class. This influx of French words into Persian is still in progress<sup>2</sup>. As the

---

1. This Polytechnic College was founded during the reign of Nāṣiru'd-Dīn Shāh Qājār in 1851.

2. A Persian-French dictionary in verse was written by Mīrzā Abu'l-Ḥusayn Khān Mu'allifu'd-Dawla and lithographed at Tīhrān in 1320/1902-3 A.D. This work which consists of 261 pages was dedicated to Dūst 'Alī Khān I'tiṣāmu's-Saltāna.



French words and expressions used in Persian are numerous, a list of them has been given at the end of the chapter.

### Processes of infusion.

The different processes through which European words and expressions penetrated into modern Persian poetry are as follows:

- a) Some words were borrowed because the ideas to which they referred were unknown in Irān; as, *پارلمان*, *کابینه*, *کمسیون*, *پارتی*, *اونیورسیته*, *تاکولته*, *آکادی*, etc.

Compare the word *پارلمان*, used by Ashraf of Gilān in the following line:

بهارستان پراز مشک تاراست    فضای پارلمان هم عطر باراست  
Also the words *کابینه* and *پارتی* used by 'Ishqī

in the verse:

بی اعتنا به هیئت کابینه فلک    گردیده ام که پارتی ام یک ستاره نیست

- b) Some words came together with new things; as, *آیروپلان*, *ماشین*, *گرامافون*, *تلفون*, *تلگراف*, *سینما*, *فکل* etc.

Compare the use of the word *فکل* by Bīnīsh:

با چنین کردن بود تنگم فکلهای فراح    ککشان بندم مگر جای فکل بر گردنم  
Also Adīb-i Tūslī's use of the word *سینما* in

the following line:

یک بدرآید دگری در شود ز چشم    زانکه جهان پرده اسرار سینماست

- c) Some words bear traces of visits paid to Europe by the aristocracy and the merchants as, *تیرن*, *فابریک*, *هوتل*, *کافه*, *مستران*, *تئاتر*, *کلوپ* etc.



As for example Īraj uses **مطلوب** and **بتل** in the following line:

در مطلوبها نتوان کرد همه وقت نشاط  
در بتلهام نتوان برد همه عمر بسر

And the use of the word **فابریک** by Yāsā'ī in:

تاریک شد این فضا بود و فابریک آباد شد این معادن شدادی

- d) Many words came into the language on account of the laziness and snobishness, on the part of poets and writers; as, **میرسی**, **پروگرام**, **پارازیت**, **شارلاتان**, **کلاس**, **لوکس**, **شیک** etc.

Compare Ḥabīb-i Yaghmā'ī's use of the word

**پارازیت** in the verse:

هر که پارازیت و قنبل میشود بایست گشت آری از تن خون فاسد را برون بایست کرد

Or the use of the word **شارلاتان** by Īraj in:

ناماً حقاً بازو شارلاتانند بهر جا هر چه باش افتاد آئند

- e) Words and expressions intentionally used as a caricature of (c) or on account of their "exotic" character or through affectation; as, **شیک**, **بالماسک**, **فکل**, **بونسوار**, **میسو**, **دانس**, **راندو**, **کرلوات** etc.

For an instance, the pun on the French word "Madame" in the following verse by

Shaykhur-Ra'īs is charming:

مادام تو گشته بهر مادام دل در پی دام تست دام

Another short humorous poem by Shaykhur-Ra'īs in which French words have been introduced in an elegant manner is:

دیشب صحنی تازه رُخی شهره پاریس عشق کهن ما را از مهر نوی دار



بامجلیان گفت که سرویتور من کیست    اقول دل من پاسخ او را ز سوی داد  
 چون دید که اشکم رو داد ز دیده چو باران    از زلف بدست من پارا بلوی داد<sup>(۱)</sup>  
 In these verses the words سرویتور and ژ سوی  
 are the French words serviteur (servant),  
 je suis (I am) and parapluie (umbrella). The  
 verses may be translated into English as  
 follows:

Last night a charming girl, famous in Paris,  
 with blossom-like cheeks renewed our old  
 love;  
 Addressing the people in the assembly, she  
 asked, "Who is my servant?" First my heart  
 responded to her, "It is I!"  
 When she saw that tears poured forth from my  
 eyes like rain, she lent me her tresses  
 to serve as an umbrella.

Also the following charming lines by Dānish of  
 Tīhrān may be quoted:

برفته است سوری دو ماهی فرانس    ز صنعت نیاموخته غیر دانش  
 زبانی نداند مگر گوید او    گمان نال دو و گمان پُرت دو<sup>(۲)</sup>

Sūrī has been to France for two months (and)  
 has learnt no other art but dancing,  
 He knows not the language but speaks (only),  
 "Comment allez vous" and "Comment portez  
 vous".

In this stanza گمان پُرت دو and گمان نال دو , دانش  
 stand for danse (dance), comment allez vous (how are

- 
1. Husayn-i Pizhmān, Bihtarīn-i Ashʿār, p. 116, Tīhrān, 1313 A.H. Solar/1934-35.
  2. Dānish-i Tīhrānī, Divān-i Sūrī, p. 169, Tīhrān, 1317 A.H. Solar/1938-39 A.D.



you?) and comment portez vous (how do you do?).

In the following verse Ashraf uses the word

نفل, as a caricature of his westernized countrymen:

فقط عینک است و نفل مایه من / فرنگی مآبم / فرنگی مآبم

My eyeglasses and false collar are my only assets, I am lover of European manners.

It may not be out of place to mention that Mīrzā Āqā Khān Kirmānī in his "Kitāb-i Rizwān"<sup>1</sup>, a collection of stories in prose interspersed with poetry in the style and imitation of the "Gulistān", has a story in which the French words have been used freely<sup>2</sup>. Īraj Mīrzā also has showed his skill in a poem of this kind: its nine verses contain twenty well chosen French words comfortably accommodated in it<sup>3</sup>.

Poets who helped  
the influx.

The names of the poets who have made  
use of European words and expressions in

their compositions may be enumerated in Persian alphabetical order as follows:-

Abu'l-Ḥasan Mīrzā Shaykhu'r-Ra'īs, poetically surnamed Ḥayrat, Akhgar, Adīb-i Tūsi, Ashraf, Amīrī, Īraj, Bahār,

1. Vide Catalogue of Oriental MSS. belonging to Prof. E.G. Browne, p. 283, no. x.II (9), Cambridge, 1932.

2. Pp. 59-60 of the manuscript.

3. Sukhan. i, 30.



Binish, Habib, Dānish-i Khurāsānī, Dihkhudā, Dihqān, Rūhānī, Spentā, Sarmad, 'Ārif, 'Ishqī, 'Aṭā, Farrukh, Farrukhī, Qulzum, Kasmā'ī, Lāhūti, Māyil, Majdī, Masrūr, Munīr, Nādirī, Nishāt, Vahīd, Hādī, Yāsā'ī and Yaktā, among whom Ashraf, Īraj, Shaykhu'r-Ra'īs, Rūhānī, 'Ishqī, Bahār and 'Ārif may, be mentioned in order of merit to claim special attention. Besides these poets, there are several others who make use of European words in their poems contributed to the Comic Weekly "Ummīd" with their quaint pseudonyms such as Shāh-i Pariyūm, Salandar, Ātash-pāra, Qalandar, Ibn-i Jinnī and others.

Classification of loan-words.

The European words and expressions which have been used in modern Persian poetry may be classified as follows:-

### 1. Political

* Parlement	پارلمان
Cabinet	کابینه
Démocrate	دمکرات
Congrès	کنگره
Parti	پارتی
Diplomacy (E)	دیپلوماسی
Commission	کمیون
Politique	پنیک
Leader (E)	لیدر
Ultimatum	اولتیماتوم
Constitution	کنستیتیوسین

\* E = English, R = Russian, I = Italian and unmarked = French.



Groupe		گروپ
Imperator	(R)	امپراطور
Comité		کمیته
Candidat		کاندید
Duma	(R)	دُما

## 2. Administrative

Bureau		بورو
Carton		کارٹن
Dossier		دوسیر
Note		نُت
Punaise		پونیز
Pince		پنس
Numéro		نمبر
Paraphe		پاراف
Chemise		شمیز
Agent		آژان
Personnel		پرسنل
Police	(E)	پلیس
Courier		کوریر
Juriste		ژورلیست
Gendarme		ژاندارم

## 3. Military

Bombardement		بمباردمان
Bombe		بمب
Front		فرونت
Général		ژنرال



Commandant

کمانڈانٹ

Maréchal

مارشال

Colonel

کولنل

Major

ماژور

Inspecteur

انسپیکٹر

Capitaine

کاپتان

4. Mechanical

Fabrique

فابریک

Moteur

موتور

Train

ترن

Téléphone

تلفون

Gramophone

گرامافون

Cinématographe

سینماٹوگراف

Zeppelin

زیپلین

Ballon

بالون

Aéroplane

ایروپلان

Aviateur

آویاتور

Cinéma

سینما

Electrique

الکتریک

Machine

ماشین

Chauffeur

شوفر

Tank

(E)

ٹانک

Hélice

ہیلیکس

Wagon

(E)

واگون

Télégraphe

تلیگراف







Radium	رادیوم
Hypnotisme	ہیپنوتیزم
Microbe	میکروب
Pasteur	پاستور
Antimoine	انٹیمون
Magnétisme	مانیٹسم

### 9. Social

Charlatan	شارلاتان
Famille	فامیل
Parasite	پارازیت
Luxe	لوکس
Terreur	ترور
Salon	سالون
Pose	پُز
Rendez-vous	راندو
Idéal	ایده آل
Ball	بال
Bal Masqué	بالا ماسک
Club	کلوپ
Boulevard	بلوار
Hotel	ہتل
Pique-nique	پکنیک
Bonjour	بونژور
Bonsoir	بونسوار
Monsieur	موسیو



Merci

مرسی

Fanatique

فانتیک

Douche

دوش

Aristocrate

ارلیتورات

10. Food and Drink

Restaurant

رستوران

Alcool

الکل

Café

کافه

Cigare

سیگار

Champagne

شمپا

Cognac

کنیاک

Glass (E)

گیلاس

Stakane (R)

استکان

Dessert

دسر

Soupe

سوپ

Samovar (R)

ساموور

Flagon

فلان

11. Woman and Fashion

Brilliant

برلیان

Mademoiselle

مادموازل

Madame

مادام

Chic

شیک

Forme

فرم

Mode

مد

Jeune fille moderne

ژون فی مدرن



12. Dress

Cravate

کراوات

Faux-col

فکل

Crêpe

کرب

Georgette

ژرژه

Jersey

ژرے

Voile

دوال

Cotte

گت

13. Arts

Théâtre

تیاٹر

Tableau

تابلو

Antique

آنتیک

Musée

موزه

Canvas

کانوا

Cirque

سرک

Roman

رمان

Acteur

آکتر

Pièce

پیس

Violon

ویالون

14. Exotica

Droshki (R)

درشک

Kaliaska (R)

کالاسکا

Varshava (R)

ورشو

Conclusion

An exhaustive list of such words and expressions will be far greater than <sup>that</sup> given above: Many



of them have become commonplace with the poets. Besides these there are a great many European words which are only used in prose, especially in journalistic writings. But the influx of such words will surely be restricted by the official institution the "Farhangistān", of which mention has been made elsewhere<sup>1</sup>.

---

1. See pp. 37-38, *supra*.



## c) Influx of spoken Idioms

Spoken idiom neglected. | Until recently the spoken idiom of Īrān has had little influence on literary composition. Poetry of a more or less standardized type prevailed in Persian literature and very little prose was written. The drama and novel as literary forms, which in European literature have been chiefly responsible for the introduction of the spoken idiom, were unknown to the Iranians, while all prose works with the exception of a few recent ones, were written in the traditional style. Prior to the Revolution this change was foreshadowed in the prose writings of Mīrzā Ja'far Qarājādāghī, Mīrzā Malkom Khān, Hājī Mīrzā 'Abdū'r-Rahīm Tāliboff, Mīrzā Āqā Khān-i Kirmānī and a few others whose works are simple, yet do not contain any colloquialisms or slang. If we exclude some older satirists and facetiae writers<sup>1</sup>, the poets, who in latter times struck more popular chords, mostly wrote in provincial dialects, e.g. Mullā Ṣādiq Rajab of Isfahān<sup>2</sup> and Mīrzā Qāsim Adīb of Kirmān<sup>3</sup>. All these works were a

- 
1. Like Sūzanī (d. 1173-4), 'Ubayd-i Zākānī (d. circa 1370), Bushāq-i Aṭ'ima (d. 1416) and Yaghmā (d. 1859).
  2. His divān of poems in the Isfahān dialect has been published.
  3. Mīrzā Qāsim Adīb's "Khāristān" written in the Kirmān dialect was published at Kirmān in 1330 A.H./1911-12 A.D. A collection of Kirmānī colloquial terms and expressions arranged in Alphabetical order with their meanings, has been appended to it.



sporadic nature, yet the fact remains that if literature neglects the spoken idiom, it loses touch with the vital forces of social life, especially in periods of revolution. Since the Revolution of 1906, political and social movements of all kinds have opened new channels for writers both of prose and poetry, and although the general literary style has been little affected, the employment of the living language has become more conspicuous.

Different forms  
of literature as  
vehicles of col-  
loquialisms.

---

Before we touch our principal subject,  
we shall review the different literary  
forms into which colloquial Persian is

being introduced by modern writers. These forms are:

- a) The drama,
- b) The novel,
- c) The Newspapers and periodicals,
- d) Poetry.

The drama.

Most of the pre-Revolution dramatic works are translations from English, French or Āzarbāyjān Turkish. Nāṣiru'l-Mulk Nā'ibu's-Saltāna translated Shakespeare's "Othello" into simple modern Persian which was staged only in 1313 A.H. Solar/A.D. 1934-35. Much more interesting are the independent plays of the Armenian Malkom Khān, who represented Īrān at the Court of St James's from 1872 to 1889. He wrote three plays, Ashraf Khān, Zamān Khān and Shāh-qull



Mirzā, partly published as a feuilleton in the "Ittiḥād" of Tabriz<sup>1</sup>. In the post-Revolution period several playwrights have contributed to the development of the stage art. Āqā Zabīḥ-i Bihrūz, formerly of the University of Cambridge, carried on the Malkom tradition in his satirical Jijak 'Ali Shah and the historical Shāh-i Īrān va Bānū-yi Arman, both of which are published. Ḥasan Muqaddam 'Ali Nawrūz, educated in Europe, wrote his comedy "Ja'far Khān az Firang Āmada<sup>2</sup>" in the popular language, ridiculing the superficial Europeanization of his young compatriots who have lost contact with their own country. The play was first staged in 1922 at the Grand Hotel in Tīhrān by the "Īrān-i Javān" club. The republican 'Ishqī wrote the patriotic 'Rastākhlīz' (The Resurrection) and the social Tiyyātr-i Qurbān 'Alī Kāshī popularly known as 'Bachcha-i Gadā' (The Beggar Boy). Numerous other writers like Āyatī, 'Abdu'r-Raḥīm Khalkhālī, Sa'īd-i Nafīsi, Ṣādiq Hidāyat and Muḥtabā Mīnovī have concurred in the development of this form of literature<sup>3</sup>. It is interesting to note that several dramatic clubs and companies have been started in

- 
1. They were published in book form by the Kāviānī press in Berlin in A.H. 1340/A.D. 1921-22.
  2. The French translation "Le Cahier Persan" was published at Alexandria (Egypt) on 1926, as the first instalment of the series "Messages d'Orient".
  3. For a more complete list of drama writers refer to Rashīd-i Yāsīmī's "Adabiyāt-i Mu'āṣir", pp. 131-32. Tīhrān, 1316 A.H. Solar/1937-38.



Tihrān<sup>1</sup>, which will extend the use of popular idiom. More than a hundred dramatic works have so far been written and staged.

The Novel. | Popular and poetic stories have been <sup>great</sup> extremely <sup>favorites</sup> popular at all times and the art of story telling

greatly appreciated. However, modern novels with their realistic tendencies represent a new start in Persian literature.

Here too the movement began with translations from French.

Muḥammad Ṭāhir Mirzā, a prince of the royal blood, was the first writer to translate into Persian Alexandre Dumas's "Les Trois Mousquetaires", "Le Comte de Monte Cristo", "La Reine Margot", "Louis XIV" and "Louis XV". Yūsuf-i I'tiṣāmī, the father of the well-known poetess "Parvin", translated Victor Hugo's "Les Misérables". "Yakī būd u Yakī nabūd<sup>2</sup>" of Sayyid Muḥammad ʿAlī Djamāl-zādeh (published in 1922) ushered in a new epoch with its democratic tendencies, its choice of themes and its deliberately popular language. Rashīd-i Yāsīmī has mentioned in his "Adabiyyāt-i Muʿāṣir<sup>3</sup>" more than a hundred writers who are working in this direction. Muḥammad Masʿūd-i Dihātī, Mir Muḥammad Hijāzī, ʿAbdu'l-Ḥusayn Ṣanʿatizāda, Ṣādiq-i Hidāyat, Saʿīd-i Nafīsī and the late Jalīl-i Jahāngīrī<sup>jalili</sup> deserve

1. Jāmiʿa-i Bārbad, Jamīʿat-i Nakisā, Klūb-i Firdausī, Kānūn-i Ṣanʿatī, Shirkat-i Kumīdi-yi Ikhvān and others.

2. The author himself has supplied in <sup>an</sup> appendix a glossary of three hundred and seventy-eight slang words and expressions.

3. See p. 110.



special <sup>mention</sup> deserve.

The newspapers  
and periodicals.

In harmony with the public awakening, numerous comic and satirical periodicals were started. The lead was given by 'Abdu'l-Hamid Khān Matīnu's-Saltāna, a member of the second Maklīs, under whose editorship the first illustrated comic weekly the "Tulū'" (The Dawn) appeared at Bushire in A.H. 1313/A.D. 1900-1. By 1907, public interest in this kind of periodical seems to have attained its height, when six comic papers<sup>1</sup> appeared in Tīhrān, Tabriz and Rasht. An enumeration of the earlier periodicals of this category may be found in Browne's well-known work "The Press and Poetry of Modern Persia" and H.L. Rabino's "Ṣūrat-i Jarā'id-i Īrān". Amongst the recent papers and periodicals that gave literary currency to the spoken idiom were the Nāhid of Tīhrān, the Ṣadā-yi Isfahān, the Nasīm-i Ṣabā of Tīhrān, the Gul-i Zard of Tīhrān, the Tawfīq of Tīhrān, the Āgāhī of Mashhad and the Ummīd of Tīhrān, of which the first, the fourth and the last were important<sup>2</sup>. The Ummīd (Hope) existed for seven years until

1. The Āzarbāyjān from Tabriz, the Āgāhī (The Information), the Tanbīh (Admonition) the Ṣūr-i Isrāfīl (Trumpet-call of Isrāfīl) from Tīhrān, the Nasīm-i Shimāl (North Breeze) from Rasht.
2. The names of the editors of the respective papers are Ibrāhīm Nāhid, Muḥammad 'Alī Mukram, Ḥusayn-i Kūhī, Yahyā Raiḥān, Ḥusayn Tawfīq, Āgāhī and Āqā-yi Ittiḥād.



A.H. 1355/A.D. 1936. Many poets under false pen-names<sup>1</sup> contributed their compositions written in spoken idiom to this paper. Poetry. | In such surroundings, poetry could not help being affected by the tendency of the age. As early as the nineties of the last century Taqī Dānish of Tīhrān in his gastronomic poems forming the "Divān-i Ḥakīm-i Sūrī" took up the line of Buṣḥaq-i Aṭ'ima, famous for the riches of his culinary vocabulary. The following verses of Dānish, which are full of kitchen terms, are quoted as a specimen:

بارِ دگر الها بام گشت بشیراز کای کردگار باری مالک لبو خرم باز  
از آبا سبکتر ز کنی دآب زنگی است پس صبح دوپایزه پس شامه شش اندازم

In the wake of <sup>the</sup> Revolution the introduction of spoken idiom into poetry became more and more conspicuous. In 1907, the "Sūr-i Iṣrāfīl" and the "Nasim-i Shimāl and other comic papers were started, in which articles and poems written in colloquial

1. After tedious enquires we have succeeded in discovering the real names and pen-names of some of the poets which are given below:

<u>False Takhallus</u>	<u>Names</u>	<u>Real Takhallus</u>
Ajinnah	Sayyid Ghulām Rizā	Rūḥānī
Salandar	Muḥammad 'Alī	Nāsiḥ
Ibn-i Jinnī	'Abbas Khān	Furāt
Qalandar	Abu'l-Qāsim	Zawqī
Shāh-i Pariyūn	Bayūg	Mu'ayyirī

2. Divān-i Ḥakīm-i Sūrī, pp. 79-80, Tīhrān, 1317 A.H. Solar/1938-39 A.D.



style regularly appeared. The editor of the latter paper, Sayyid Ashrafu'd-Dīn quite particularly displayed this tendency. His poems have been collected and published in book form under the title "Bāgh-i Bihisht<sup>1</sup>". The following are the opening lines of a poem abounding with slang, which appeared in the "Nasīm-i Shimāl" dated May 11, 1908:

تا که شینخا ملنگ است      تا در دل ما غبار و زنگ است  
تا پیر دلیل است و نگ است      تا رشته بدست این دنگ است  
این قانله تا بحرنگ است<sup>2</sup>

Which has been translated by Browne as:

While addled is our reverend master's pate,  
And dust and rust our spirits obfuscate,  
And drunk and dizzy's he who guides our fate,  
And this old humbug still directs our gait  
Needs must our caravan be lame and late!<sup>3</sup>

About the same time Īraj Mīrzā, a scion of the Qājār dynasty, went much further in his attempts to reproduce the natural flow of everyday speech. The following verses, which comprise a part of his reasoning with women about the absurdity of the veil, show his characteristic simplicity:

بقربانت مگر سبری؟ پیازی؟      که توی بوی و چادر نازی  
تو مرآت جمال دو الجلا لی      چیرا مانند شلغم در جوی  
سروته بسته چون در کوچه آئی      تو خانجانه باد بجان مائی<sup>4</sup>

- 
1. Printed and published by the Kalīmīyān Press, Tīhrān, 1348 A.H./1929-30 A.D.
  2. Bāgh-i Bihisht, pp. 198-99, Tīhrān, 1338 A.H./1919-20 A.D.
  3. Tr. by Browne, see PPMP. p. 195.



بدان خوبی در این چادر گریهی  
هر چیزی غیر انسان شبیهی<sup>۱</sup>

In 1911, Mīrzā Taqī Binīsh <sup>چادر گریه</sup> began to publish humorous poems full of colloquialisms. They appeared in the "Buhlūl" under the heading "Laṭā'if u Zārā'if". Later Mīrzā Muḥammad Ja'far Ḥasratzādā Pazargadī<sup>2</sup>, poetically surnamed Surūd, regularly contributed poems, in the common tongue in the Shīrāz weekly "Zarīf" which continued for three years. A collection of his poems was published in A.H. 1337/A.D. 1918-19 under the name "Ghuncha-i Khandān" (The Smiling Bud). Simplicity and common colloquial expressions are the keynotes in the poetry of Afsar who wrote didactic poems in humorous vein. His poems were published at Shīrāz in A.H. 1351/A.D. 1932-33, under the name "Pand-nāma-i Afsar". Then came the republican 'Ishqī, who with the idea of mobilizing public interest in social and political reforms, began to write his poems in a manner appealing to the masses. The following introductory verses of a mustazād, in which he upbraids the fourth Majlis, may be quoted as a specimen of his style:

این مجلس چارم بخدا ننگِ بشر بود      دیدی چه خبر بود  
هر کار که کردند ضرر روی ضرر بود      دیدی چه خبر بود<sup>3</sup>

1. Divān-i Īraj, pt. ii, p. 25, Tīhrān, 1309 A.H. Solar/1930-31 A.D.

2. A Francicized nisba derived from the Herodotian Pasargadae!

3. Divān-i 'Ishqī, p. 183, Tīhrān, 1308 A.H. Solar/1929-30 A.D.



من زند ولا امانم دستم دلی دلی  
 من زند ولا امانی وستم دلی دلی  
 دیشب زباده توبه نمودم خدا  
 تا در غار پایی نهادم امان لمان  
 پیمان نوش و باره پرستم دلی دلی  
 امشب دوباره توبه شکستم دلی دلی  
 هر چیز بود رفته ز دستم دلی دلی

Preservation of folk-lore. | owing to the growing interest of the public in the literature written in the popular idiom, several writers started on the task of preserving folk tales, rustic songs and lullabies. Āqā-yi Kūhl has published the "Chahārdah Afsāna" (Fourteen Folk Tales), and the "Tarānahā-yi Millī" (National Tetrastichs) and "Haft Šad Tarāna" (Seven hundred Provincial Tatrastichs). Šādiq-i Hidāyat's "Awsāna" published in A.H. 1350 (A.D. 1931-32) is another interesting collection of rustic songs and lullabies, some of which have been translated into French by Henri Massé in his "Croyances et Coutumes Persanes" published in Paris (1938)<sup>2</sup>.

1. *Divān-i Fukāhiyyāt-i Rūhānī*, pp. 57-8, Ṭihrān, 1313 A.H.  
Solar/1934-35 A.D.
2. Vide vol. ii, pp. 491-99.



Labour Office at Geneva, is a great exponent of the spoken idiom. He has completed a dictionary of colloquialisms and slang entitled "Farhang-i Lughat-i "Avāmāna", which is ready for the press. Mention may be made of another young writer Āqā Ghulām Ḥusayn Muḥtashim who is preparing a rhymed glossary ("Nisāb") of such words and phrases. Some of the introductory verses are quoted below:

گوش کن ای عزیز این اشعار      تا بکار آیدت که گفتار  
بس لخته‌های عامی و ساده      اندرین جزوه جمع افتاده  
"آشغال" است خمرده ریز کثیف      آید از لوی بدنامی "پیف"  
"اخم" در هم کشیدن صورت      "ارقه" شد نادرست و بیخیزت

Resolution of the  
Ministry of Public  
Instruction.

As the time went on, the tendency  
found some official recognition and the  
Advisory Board of the Ministry of Public

Instruction of Īrān resolved<sup>1</sup> that a collection of dialect words and phrases, folk tales and folk-songs peculiar to each province of Īrān should be prepared. It was under the auspices of the Ministry that the popular poems collected by Āqā Ḥusayn-i Kūhī was published in 1357 A.H. (A.D. 1938).

Part played by  
gramophone.

It is interesting to note that in recent

1. Vide the "Ta'lim va Tarbiyyat", the former monthly organ of the Ministry of Public Instruction, Farvardin Issue of 1315 A.H. Solar, p. 8, item 7.



years gramophone records<sup>1</sup> have assisted in increasing the circulation of this type of poem and the language in which they are written.

Conclusion. The examples quoted show that the use of a simpler style punctuated by some expressive colloquial words, is gradually breaking up the too rigid forms of classical Persian. From the heights of abstract mystical ideas the modern Poetry descends to Earth and, while it loses some of its former perfection, it becomes more intelligible to the masses, whose standards of literacy are meanwhile daily rising.

We shall close this chapter with a list of common colloquial words and expressions found in the compositions of some modern poets:-

Nuts

Of sullen countenance

Stupid

آجیل و ماجیل  
اخم - اخمو  
الدنگ

1. As for example the qit'a, the opening verses of which are:

کلفتی آورده خانم تو خونه پیش خانم هست در دونه  
لاغره و مردنی دبی جونه اینش خوبه رلفش آلا کار سونه

Also the Taṣnif that begins with:

میگذشتم شبی زیر بازارچه گلبنک چشم افتاد و دیدم زنی را بنیر عینک



Trick	بامبول
Decoration	بزرگ
Disappointed	بور
Downcast	بگر
Appearance	بک دوز
To while away time	تکلی زدن
mDrum	تنبک
In	تو
A roofed passage	نیمچه
Plot, intrigue, trickery	جفت و طک
Nonsense	جفتنگ
Shriek	جیغ
To plunder	چاپیدن
Cross-road	چارسوق
Inroad	چپاول
Plunder	چپو
Slumber	چرت
Idle talk	چرند
How	چطو
To slap	تک زدن
Wild	چموش
Nonsense, useless	خرن مفت
Sister	خانماجی
Snoring	خرخر
Pretty	خوشگل



Brother

دانش

Lane

دکتر

To get rid of

دک کردن

Fickle minded

دندنی

To lie on the stomach

دستر

Intrigue, trickery

دوز و ملک

Reckless

دوغ

Bearded

ریشو

Smart

زیزنگ

Nuts, sweets or fruits offered  
after dinner in a social

شب چره

To hop

شلنگ زدن

Tumult

شلوغ

Jolly

شلگ

Beautiful

شنلؤل

Completely bald

طاس

A greedy fellow

عباس دوس

To be greedy

عباسی کردن

Effrontry, rowdiness

عریبه بازی

To bubble

غلغل نمودن

Inert

ففس

Grumbling

قرقر

Bragging

قمینر

Box

قوطی

Beating

کتاب



Crooked  
 Down (fine short hair)  
 Meaningless  
 Irrelevant  
 Bombastic  
 Thick necked, rude, arrogant  
 Bulky  
 To trick  
 Penniless  
 To flirt  
 Cooked beetroot  
 To show obstinacy  
 To make scandals  
 Pampered  
 Kiss  
 Insolent  
 Tipsy  
 Press machine  
 He wants  
 Heterogenous  
 It will not be  
 He doesn't say  
 Mother, old maid servant  
 To stretch, to lie down  
 To let go, to leave

کج و چوله  
 کرک  
 کنگ  
 کلبه  
 کلمبه  
 گردن طفت  
 گنده  
 گول زدن  
 لات ولوت  
 لاس زدن  
 کوب  
 تاج کردن  
 لک زدن  
 لوس  
 ماج  
 ملنگ  
 ملنگ  
 میلنه  
 میخاد  
 ناجور  
 نمیشه  
 نمیله  
 نرنه  
 والمیدن  
 ول کردن



Vagabond

دگر

Vain talker

دستار

Impasse, blind alley

پچل

Agitator

هوجي

Chap, fellow

يارو

To hum indolently

تللی خواندن

Slowly

پواش



## Metres as utilised and modified by Persian poets

Metrical lines in the Avesta. | Īrān had her poetry long before the adoption of the Arabic laws of metres and versification. A commendable tradition of religious poetry is attested in the Gāthās, which form the most ancient and holy portion of the Avesta. These hymns certainly obey some definite laws of rhythm and cadence. According to Moulton, "Verse in the Avesta depends only on the numbering of syllables and the placing of the caesura<sup>1</sup>". In his 'Early Persian Poetry' Prof. Jackson observes that "The Gāthā metres are of seven types<sup>2</sup>". Apart from the Gāthās, metrical stanzas are found in the Yashts and in other parts of the Avesta as well<sup>3</sup>.

Non-existence of Poetry during the Achaemenian period improbable. | No specimen of the poetic production of the Achaemenian period has come down to us. A vocabulary of a few hundred <sup>words</sup> is

- 
1. Moulton's Early Religious Poetry of Persia, p. 17, Cambridge, 1911.
  2. See A.V. Williams Jackson, Early Persian Poetry, p. 4, footnote 2, New York, 1920.
  3. According to Pūr-i Dāvūd's computation the total number of metrical stanzas in the Avesta is 278 (= 1016 lines) out of which 238 stanzas (= 896 lines) belong to the Gāthas alone. (See his 'The Gāthā of Zarathushtra', p. 67 of the Persian Introduction or p. 43 of its English translation by D.J. Irani, Bombay, 1927.



preserved in the Persian cuneiform inscriptions<sup>1</sup>. But considering the wonderful architectural monuments and the high artistic conceptions of the Achaemenian times, it seems very improbable that the poetic genius of the Iranians was then dormant. Though <sup>Friedrich's</sup> König's attempt to prove the metrical character of the Achaemenian inscriptions cannot be considered as conclusive<sup>2</sup>, the writings of Xenophon<sup>3</sup> and Chares of Mytilene<sup>4</sup> go to show that minstrel poetry did exist during that period.

Existence of  
verse in Sasa-  
nian times.

The names of the minstrels Sarkash<sup>5</sup>,  
Bārbadh<sup>6</sup> and Nakisā and the names of the

- 
1. According to Darmesteter not much more than 400 separate words (See Etudes Iraniennes, i, 7). Since then some more inscriptions containing other words have been discovered. Vide F.H. Weissbach's article 'The Old Persian Inscription' translated from German into English by Rev. D. Mackichan, pp. 672-705 of the Dr. Modi Memorial Volume, Bombay, 1930. See also J.M. Unvala's Engl. trans. of the great inscription on Darius's Palace at Susa and several smaller ones described by Herzfeld.
  2. Orientalistische Literatur Zeitung, 1918, <sup>col</sup> pp. 238 sqq.
  3. Cf. Cyropaedia, 1, 3, 10.
  4. Vide Yonge's Engl. trans. of Chares's 'History of Alexander', 3, 919-920, London, 1854.
  5. Vide Prof. A. Christensen's article 'La Vie Musicale dans la Civilisation des Sassanides' published in the April-October number of 1936 of the Bulletin de L'Association Francaise des Amis de L'Orient pp. 24 sqq.
  6. Cf. Browne's article in the J.R.A.S., 1899, p. 54 sqq. and L.H.P. i, 14 footnote no. 2.



various Iranian melodies<sup>1</sup> as recorded in different dictionaries indicate that poetry thrived at the court of the Sasanians. Attempts have been made to prove the existence of metrical lines in Pahlavi literature. Dr. Andreas claims to have found a metrical passage in the Hājiābād inscription<sup>2</sup>. An endeavour to discover rhythm in the Bundahishn has been made by Nyberg<sup>3</sup> while in the opinion of Benveniste the Draxt-i Asurik<sup>4</sup> contains metrical lines based on the number of syllables. According to Christensen it is quite possible that the Hazaj metre has been evolved from the earlier syllabic forms<sup>5</sup>. The syllabic principle of Middle Persian poetry seems to survive in the dialectal poetry of Īrān down to our own times. The popular poetry quoted by some early authors<sup>6</sup> under the significant name "Fahlaviyyāt"<sup>7</sup> favours the supposition

1. See Prof. A. Christensen's article 'Some Notes On Persian Melody-Names Of The Sasanian Period' in the Dastur Hoshang Memorial Volume pp. 368-388.

2. Cf. P. Horn, Asadi's Lughat-i Furs, p. 17, Berlin, 1897.

3. J.A., 1929. pp.

4. Ibid. 1930, pp. 193-225.

5. See A. Christensen's Les Gestes des Rois de Perse, 1936, p. 53.

6. Shamsu'd-Dīn Muḥammad b. Qays-i Rāzi, pp. 12, 80, 81, 83, 142, 143, 144, 145, 146, and 147, Leyden, 1909.

7. Cf. Pindār-i Rāzi: لحن اور امن و بیت پہلوی زخمه زود و سماع خسروی  
also Mas'ūd-i Sa'd-i Salmān:

بشنو و نیکو شنو زخمه زخیا گران  
پهلوانی سماع خسروانی طریق



that this poetry directly continues the previous tradition. To the same category belong the present day folk-songs<sup>1</sup> and the poetry of the Gurans<sup>2</sup>.

Arabic metres  
adopted and  
modified.

With the Arab conquest of Īrān, the minds  
of the Iranians, at least of the class con-  
nected with administrative affairs, became

rapidly imbued with Muslim civilization. Their progress in Arabic was as rapid as that of their successors of the twentieth century in French. Without any difficulty they mastered Arabic poetics and became accustomed to the Arabic metres

1. The following specimens of folk-songs, composed on syllabic system are interesting:

دل از کینه تویی به  
هم او گفته بهی به  
بهی کن که بهی به  
همان کس که بدی کرد

\* \* \*

یا بریم نامی خوریم      شراب ملک ری خوریم      حالا نخوریم پس کی خوریم

\* \* \*

دیشب که بارون اومد  
فستم لبش بوسم  
یارم لب بون اومد  
نازک بود و خون اومد  
خونش چکید تو باغی  
به دسه گل در اومد

(Ṣādiq-i Hidāyat, Avsāna, p. 11, Tih-rān, 1310 A.H.  
Solar/1931 A.D.).

2. Vide Major E.B. Soane's article 'A Short anthology of Guran Poetry' published in the J.R.A.S., 1921, pp. 57-81.



which are based upon quantity. It was then only natural to apply the newly acquired canons to the Persian language. However, the general character of Persian words as regards their metrical value is very peculiar. In Persian there is a great scarcity of short syllables and this alone required a considerable re-adaptation of Arabic metres. Some of the latter which were evolved to suit a language abounding in short syllables, are hardly ever used in Persian. On the contrary some metres rare or entirely unknown in Arabic have been especial favourites with the poets of Īrān. Of the thirty metres utilised by the Iranians, fifteen were formulated by Khalil b. Aḥmad, one by Abu'l-Ḥasan Akhfash and three by the Iranians, who subsequently added eleven more<sup>1</sup>. Among these metres the Jadid, Qarib and Mushākil are favoured by the Iranians, while the Ṭawil, Madid, Basit, Wāfir and Kāmil are for the most part popular with the Arabs. The remaining metres are employed in both Arabic and Persian poetry. The following verses of Naṣīru'd-Dīn Furṣatu'd-Dawla, poetically surnamed Furṣat (1271-1339 A.H./1854-1920 A.D.) will serve as *memoria technica* for these facts:

بحوری که مخصوص باشد عجم را	جدید و قریب است و دیگر مشاکل
طویل و مدید و بسیط از عرب شد	دو دیگر یکی وافر و نیز کامل
جز این بحر آنچه مانده است باقی	همه مشترک دان تو ایرد عاقل

1. According to Shams-i Qays twenty-one metres were added (v. Al-Muḥjam, p. 152, Leyden, 1909).

2. See Durra-i Najafi by Najaf-quli Mirzā, p. 12, Bombay 1333 A.H.



New nomenclature  
proposed by Āyatī.

The modern poets, except for Āyatī and Yahyá Dawlatābādī, show no inclination to question the system adopted by their ancestors. Āyatī does not go very far in an article, published in his 'Namakdān' (The Salt-Cellar<sup>1</sup>), strongly recommending the rejection of the Arabic names of metres which, in his opinion, are inappropriate. But apart from the new Persian metrical nomenclature, he has failed to propound any new metrical theory. Though his terminology has not received any considerable recognition, it is in keeping with the general tendency towards Purism (See chapter on the Purist Movement). He suggests 'Bahr' ( *بهر* i.e. portion) for the Arabic 'Baḥr' ( *بحر* i.e. metre) to mean metre, and 'Sanjish' ( *سنجش* i.e. measure) for Taqṭīl ( *تقطيع* i.e. to scan) to mean scansion. According to him the radicals ( *سرود* ) are more appropriate than the Arabic ( *فع ل ن* ), which play the main parts in the formation of the different metrical feet.

Āyatī gives the following Persian equivalents for eight Arabic mnemonic words or feet that constitute the various metres:

1. Sarūdām	( <i>سرودم</i> )	Fa'ūlun
2. Misarā	( <i>میسرا</i> )	Fā'ilun
3. Sarā'idām	( <i>سرائیدم</i> )	Mafā'ilun
4. Misarāyam	( <i>میسرایم</i> )	Fā'ilātun
5. Bisrūdāmī	( <i>بسرودمی</i> )	Mustaf'ilun

1. Vide Namakdān, no. 9, pp. 38-48 and no. 12, pp. 4-27 (second series).



6. Bisrūdīm	( بسرودیم )	Maf'ūlātu
7. Sarūda-amī	( بسروده امی )	Mafā'ilātun
8. Bisarāyamī	( بسرایی )	Mutafā'ilun

Āyatī, further renames the thirty metres as follows:-

1. Rajaz	Rajaz <sup>1</sup>	( رجز )
2. Ramal	Zharf	( ژرف )
3. Wāfir	Naghz	( نغز )
4. Kāmil	Sara	( سره )
5. Hazaj	Khushnavā	( خوشنوا )
6. Mutaqārib	Razm-āvar	( رزم آور )
7. Mutadārik <sup>2</sup>	Yak-navākht	( یکنواخت )
8. Muqtaḏib	Pur-āshūb	( پُر آشوب )
9. Munsariḥ	Dushvār	( دشوار )
10. Muḏārī <sup>c</sup>	Farkhunda	( فرخنده )
11. Muḏtaḡḡ	Barāzanda	( برآزنده )
12. Ṭawīl	Kashīda	( کشیده )
13. Madīd	Jānfizā	( جانفزا )
14. Basīṭ	Ravān	( روان )
15. Sarī <sup>c</sup>	Shitābān	( شتابان )
16. Khafīf	Sabuk	( سبک )

1. As this word is quite popular Āyatī prefers to retain it (Namakdān, no. 12, p. 5).

2. This metre is said to have been formulated by Abu'l-Ḥasan Akhfash.



17.	Jadīd	Tāza	( تازه )
18.	Qarīb	Dil-pasand	( دلپسند )
*19.	Mushākīl	Gūnā-gūn	( گوناگون )
20.	‘Arīz	Pahnāvar	( پهنآور )
21.	‘Amīq	Sangīn	( سنگین )
22.	Şarīm	Burīda	( بریده )
23.	Kabīr	Dil-kash	( دلکش )
24.	Badīl	Shab-āhang	( شب‌آهنگ )
25.	Qalīb	Digar-gūn	( دیگرگون )
26.	Ḥamīd	Ravān-bakhsh	( روان‌بخش )
27.	Şaghīr	Subuk-rūḥ	( سبک‌روح )
28.	Aşamm	Gīrya-Khīz	( گریه‌خیز )
29.	Salīm	Shahnāzī	( شهنازی )
30.	Ḥamīm	Sanjīda	( سنجیده )

\*. The names of these nineteen metres can be remembered with the help of the following verses:

بسیط و وافر و کامل پنج طویل و مدید      رجز خفیف و رمل منسرح و درگمبخت  
مضارع و متدارک قریب و نیز جدید      مشاکل و متقارب سریع و مقضب است

(See H. Blochmann's "Prosody of the Persians, p. 23).

Āyatī's memoria technica for the above is:

نغمه و رزم آور روان و دشتوار و گوناگون رجز      تازه و فرخنده برآشوب و ژرف خوشنوا  
پس برآزنده کشیده پس شتابان یکنواخت      دلپسند است و سره آنکه سبک پس جاتقرا

(Vide Namakdān no. 12. second series, p. 5).

Metres 1-7 are known as simple (بسیط or مفرد) because of the repetition of the same kind of feet in each of them, whereas the rest are called compound (مركب) as they are constituted of heterogeneous feet.



Persian poems  
in iambic metre.

In modern times very little has been created in the way of new metres. An attempt to improve the Arabic metre is found in two short stanzas, of which one is similar to the Latin iambic and the other to that of the tonic iambic. The second specimen is more interesting because, in it, the tonic principles have been made to coincide with the quantitative system. Apparently the authors of these poems have had the idea of effecting a variation in the structure of the rubā'ī. Nevertheless, they have shown new possibilities by producing charming poems on iambic patterns. Will the Iranian Muse direct her attention towards the introduction of the classical European metrical system into Persian?

The stanza in the Latin iambic pentameter runs thus:

شبى نگار گلزار من نشسته بود در کنار من فلک ز روى ماه جلوه داشت زمین ز نور روى یار من

The second specimen, which is a tonic iambic tetrameter,

has a good swing and grace:

ازان زمان که شد روان ز چشم من نگار من چه چشمها شده روان از اشک بر کنار من

In connection with the last quoted poem we may record here some recent developments in the use of caesuras. They were known to the poets of the classical period<sup>1</sup>, but at present

1. Note the caesuras in the following lines of Sa'di occurring in his "Ṭayyibāt":

دانی چه گفت مرا آن بلیل سحرى	تو خود چه آدمى کز عشق بیخبرى
اشن ز بشعر عرب در حالت طرب	کز ذوق نیست ترا کج طبع جانورى
دیگر نظر نکنم بالای سرو چمن	دیگر صفت نکنم رفتار کبک درى



their effect is used more consciously<sup>1</sup>.

Attempt to revive  
syllabic system.

Actual departure from the traditional metrical principles is found in but three poems, two of which were composed by Yahyá Dawlatābādī and the third by Āyatī. In 1930, while in Switzerland, Yahyá composed two poems entitled 'Subḥ-dam<sup>2</sup>' (At Dawn) and 'Sabk-i Tāza<sup>3</sup>' (A New Style), just to show the possibility of composing Persian verses according to the syllabic system. He made this attempt at the request of the late Prof. Browne, who, it seems, was eager to substantiate his conviction by examples, that Persian poems could be composed without the help of Arabic prosody<sup>4</sup>.

Yahyá's first poem entitled, 'Subḥ-dam' comprises thirteen stanzas, each of five hemistichs. In every stanza, each of the first three hemistichs (which rhyme together) consists of twelve syllables, whereas each of the last two hemistichs (which rhyme between them separately) is composed of seven

1. Cf. The following verse of Hādī Hāyirī has caesuras at regular intervals:

باز شد پدید در جهان خزان خند تهی ز بزرگ باغ گلستان  
نوشگفته گل از میان باغ پشت پرده رفت کر و رخ نهان

(Sukhan. i, 411).

2. Vide Yahyá Dawlatābādī, Urdibihisht, pp. 124-126, Tīhrān, 1304 A.H. (Solar).  
3. Ibid., pp. 127-128.  
4. Ibid., pp. 123-124, and also K. Chaikin, pp. 106-107, Moscow, 1923.



syllables. So far as caesuras are concerned, the plan is (7+5) for the first three and (4+3) for the last two hemistichs in each stanza, though the poet fails to maintain it in many places. The first stanza runs as follows:

صبحدم پیانه شد از خفتن لرزیز  
 جام بیداری در کف کج دار و مرزیز  
 خواب با چشم نام اندر جنگ و گریز  
 نه خواب بودم نه بیدار  
 نه مست بودم نه بهشیار<sup>1</sup>

The second poem has eight stanzas, each of six hemistichs. in every stanza, each of the first five hemistichs consists of eight syllables, while the sixth hemistich of <sup>all the</sup> every stanza (which rhyme together) comprise ten syllables each. Here the plan of caesuras may be represented as (4+4) in each hemistich. The first stanza of this poem is quoted below:

عاقل دانا کامل بینا	من در عالم جویم آدم
صاحب بهمت صاحب عزت	نیلو خصلت نیکو طینت
از هر چه بود این به در عالم <sup>2</sup>	شخص زین من مرد سنن

In Amurdād, 1309 (July, 1930), the above mentioned Āyatī published in his 'Namakdān' a poem composed on the syllabic system. All the twelve hemistichs of this poem have the same

1. Urdibihisht, pp. 124-126.

2. Ibid., pp. 127-128.



rhyme. The scheme of caesuras is (10+10), with slight deviations here and there. The poem begins thus:

چو بدایم عشق تو افکادم ز قیود و سلسله آزادم      نکم خود را بجهان پابند که آزادی ز جهان زادم<sup>1</sup>

Conclusion. | To sum up, no serious attempt has yet been

made to alter the classical system, nor is there any feeling of inconvenience about it. The Arabic metrical system has survived not only because everybody became accustomed to it, but possibly because it is still capable of further development. Āyatī has given Persian nomenclature to the different metres and has composed them with Persian mnemonics. He has said nothing about the system and has not succeeded in advancing any new metrical theory. Yahyá has endeavoured to show the possibility of composing poems in Persian without the help of Arabic metres. His above mentioned poems, which Vahid has scathingly criticized<sup>2</sup>, are at once crude, artificial and devoid of poetic rhythm. But apart from the poetical merits and demerits of the poems of Yahyá and Āyatī, we cannot deny the fact that they are interesting as the first attempts of the poets to revive the ancient metres of Īrān. Persian poetry, as it is seen from the folk-songs and popular poetry of Īrān, can be of considerable importance towards the attainment of this

---

1. Namakdān, no. 8, 1st year, pp. 424-25.

2. Armaghān, v, 584-86.



aim. Likewise it can draw new inspiration from the European metrical systems. However it still remains for some of the master-hands to demonstrate the great possibilities of these systems in Persian.



Verse-forms as borrowed, modified and  
invented by the Iranians

The traditional  
classification  
of verse-forms.

---

For their various verse-forms and rhyme  
schemes, as for all else pertaining to the  
construction of their poetry, the Iranians

are mostly indebted to the Arabs, to whose system, however,  
they have added many new features either representing a sur-  
vival of the ancient Iranian forms or newly invented.

Rückert<sup>1</sup>, following the author of the "Haft qulzum"<sup>2</sup> (The  
Seven Seas), has enumerated the following eleven verse-forms  
used in Persian poetry:-

- |            |              |                |                   |
|------------|--------------|----------------|-------------------|
| 1. Ghazal  | (Ode),       | 6. Fard        | (Unit),           |
| 2. Qasida  | (Panegyric), | 7. Magnavi     | (Doublets),       |
| 3. Tashbib | (Exordium ), | 8. Tarji'-band | (Return-tie),     |
| 4. Qit'a   | (Fragment ), | 9. Tarkib-band | (Composite-tie),  |
| 5. Rubā'i  | (Quatrain ), | 10. Mustazād   | (Increment-poem), |
|            |              | 11. Musammat   | (Multiple-poem).  |

Classification  
criticized.

---

This traditional enumeration of verse-forms  
is not free from criticism. Like Shamsu'd-Din

Qays ar-Rāzi<sup>3</sup>, Gladwin<sup>4</sup> has classed the Tarji'-band and the

---

1. Grammatik, Poetik und Rhetorik der Perser by Rückert (ed. Pertsch), p. 55.
2. See Haft qulzum, Nawal Kishore edition, part vii, p. 44.
3. Al-Mu'jam, p. 372. (Gibb Memorial Series, vol.X.), 1909.
4. Dissertations on the Rhetoric, Prosody and Rhyme, p. 1, Calcutta, 1798.



tarkib-band together under tarji<sup>c</sup>. According to Prof. Browne their classification should be limited to seven kinds only<sup>1</sup>, while Prof. Nicholson, considering the question formally, further reduces the number to five main types<sup>2</sup>.

However, the traditional classification of verse-forms is not altogether without justification. Let us first of all consider the case of the tashbib in relation to the qaṣīda. A qaṣīda may or may not contain a tashbib<sup>3</sup>. Also it is true that the tashbib, allowed to stand <sup>alone</sup> by itself as a complete poem, has some claim to form a class by itself.

The qitʿa cannot form a separate class if it is only extracted from a qaṣīda. But when a poem is composed in monorhyme, dealing with a single topic in such a manner that it cannot be classed as a rubāʿī or a ghazal, it definitely forms a distinct class.

The tarkib-band and the tarji<sup>c</sup>-band may be regarded as two distinct classes, the former having a variable and the latter an invariable refrain.

---

1. L.H.P., Cambridge, 1928, ii, p. 23.

2. Studies in Islamic poetry, pp. 2-3, Cambridge, 1921.

3. U.M. Daudpota, The Influence of Arabic Poetry on the Development of Persian Poetry, p. 32, Bombay, 1934; also Gladwin's Dissertations on the Rhetoric, Prosody and Rhyme of the Persians, p. 5, Calcutta, 1798.



The fard would seem to be a bayt expressing one complete thought or idea. In other words it represents a class of monovse poems or apophthegms, with or without rhyme, often quoted to illustrate and emphasize the point of the speaker.

Verse-forms classified according to rhyme schemes.

So far as the variety of rhyme schemes is concerned we may classify the verse-forms in the following

manner:-

1. Those verse-forms in which the second hemistichs ( *ع* ) of all the distichs ( *بت* ) rhyme together. Under this head we may put the qasida, tashbib, ghazal, qit'a and mustazād.
2. Those in which the two hemistichs of each distich rhyme together and are quite independent of the rhymes of the other distichs in a poem; such as the magnavi.
3. Those composed of four hemistichs in which all four or at least the first, second and fourth hemistichs have the same rhyme; as, the rubā'i and du-baytī.
4. That consisting of a succession of four, five or six-line strophes, each of which has a rhyme of its own, excepting the last hemistichs of all the strophes, which rhyme together differently from those of the strophes; namely the musammat<sup>1</sup>.
5. That in which all the hemistichs have the same rhyme throughout the poem, namely as the tamāmatla<sup>c</sup>.

- 
1. It may be noted here that Minuchihri has another form of musammat in which all the hemistichs of each strophe rhyme together without any continuity in rhyme between the different strophes. The rhyme scheme may be represented as:  
a a a a a a, b b b b b b, c c c c c c etc.



6. Those consisting of a series of strophes which are connected with one another by variable or invariable refrains. These strophes, each independently rhymed, follow the rhyme scheme of the qasida or ghazal while the two hemistichs of each refrain rhyme with each other, differing from those of the preceding or succeeding strophes; such as the tarkīb-band and tarjīl-band.

Growth and development of verse-forms.

A survey of the growth and development of these verse-forms cannot be

given chronologically owing to the extinction of the pre-Samanid literature and absence of sufficient records. A general observation throwing light on the development of these verse-forms is given here.

The fundamental verse-form which the Iranians borrowed from the Arabs, and with which the neo-Persian poetry began, is the qasida, the only finished type of verse-form. It has four parts, technically known as the tashbīb (Erotic prelude), the takhalluṣ or guriz-gāh (the transition-verse), the madiḥa (panegyric) and the maqṭaʿ (concluding verse).

The manifold themes afforded by the natural environment and racial characteristics of the Iranian mind demanded a greater scope and variety in the rhyme-scheme.

Poetically considered, the tashbīb is the part of the qasida giving the greatest <sup>scope</sup> ~~chance~~ to the soaring up of the poets phantasy. With certain adaptations and limitations the Iranians developed it into the ghazal<sup>1</sup>. In this sense it may

---

1. Al-Muʿjam, pp. 383-5.



be called a Iranian invention. From the following verse of 'Unṣurī it may be seen that Rūdakī wrote ghazals:

غزل رودکی وارنیکو بود      غزلهای من رودکی وارنیت  
اگر چه بگو ششم بار یک و هم      بدین پرده اندر مرا بارنیت<sup>1</sup>

Another important verse-form which is typically Iranian and may reflect some purely Iranian form is the Rubā'ī. The highest philosophical thought and most abstruse mystical doctrines have found expression in it. According to Qays ar-Rāzī<sup>2</sup> this verse-form is called rubā'ī because in Arabic poetry the hazaj metre is composed of four feet and so two Persian hemistichs in this metre are tantamount to four Arabic hemistichs. But the Iranian term du-bayt (دُبیت) with its plural du-baytat (دُبیات), used by Arab writers, clearly proves that it is an Iranian invention and was afterwards borrowed by the Arabs.

Qays ar-Rāzī<sup>3</sup> and others have attributed the invention of the rubā'ī to Rūdakī (d. 329 A.H./940-41 A.D.). But the three quatrains ascribed to the great Ṣūfī saint Bāyazīd-i Bisṭāmī (d. 260 A.H./873-4 A.D.) by Riṣā-qulī Khān Hidāyat in his Majma'ul-Fuṣṣahā<sup>4</sup>, refute this view. One of the quatrains runs

---

1. Lubāb, ii, p. 6.

2. Al-Mu'jam, p. 90.

3. Ibid., p. 38.

4. Vol. i, p. 65.



thus:

ای عشق تو کشته عارف و عامی را      سودای تو گم کرده نگو نامی را  
 ذوق لب میگون تو آورده برون      از صومعه بایزید بطامی را (۱)

There is a distinction between a rubā'ī and a du-baytī, the former must be composed in the hazaj while the latter can be composed in any metre.

The Iranians needed another verse-form which could be best suited for their long epic, romantic, ethical and mystical themes. The monorhyme pattern was too stiff for the purpose. Consequently they invented the maṣnavī which affords perfect freedom in the diversity of rhyme and puts no limitation on the number of verses. This verse-form has been a useful vehicle to the Iranians for their legends, romances and moral and mystical philosophy. It is as old as Rūdaki, if not older. Many couplets of his versified version of the Kalila and Dimna are still preserved in various lexicons<sup>2</sup>. The maṣnavī was introduced into Arabic under the name Muzdawaj only during the post-classical period (late tenth century onwards<sup>3</sup>).

By giving further artistic touches to the qasīda the

---

1. See Majma'u'l-Fuṣṣahā, vol. , p. .

2. Asadī's Lughat-i Furs (ed. Paul Horn, Berlin, 1897), pp. 19-20, Farhang-i Jahāngirī (written in 1005 A.H./1596-97 A.D.), Farhang-i Rashīdī (written in 1064 A.H./1653-54 A.D.), Farhang-i Anjuman-i Ārā-yi Nāṣirī (published in 1288 A.H./1871-72 A.D.) etc.

3. L.H.P., ii, 26.



Iranians produced five more verse-forms, namely the musammaṭ, tamām-maṭlaʿ, tarjīʿ-band, tarkīb-band and mustazād, of which the first two are more musical than the rest. Minuchihrī of the court of the Ghaznavid Masʿūd (1030-40 A.D.) was very fond of the musammaṭ. He also wrote a poem in the tamām-maṭlaʿ form which begins thus:

ساقی بیا که استب ساقی بکار باشد زان ده مرا که ز گشت چون جئنا ر باشد

The tarjīʿ-band and tarkīb-band, with refrains to avoid monotony, are actually the first attempt towards the formation of strophe poems. The tarjīʿ-band is a ritornelle with a constant refrain striking the same note. The tarkīb-band with its changing refrains is less monotonous and more suited for long narratives, although great masters with the exception of Masʿūd-i Saʿd-i Salmān (1046-1122 A.D.), Jamāluʿd-Dīn ʿAbduʿr-Razzāq of Iṣfahān (d. 1192 A.D.), Saʿdī (d. 1291 A.D.), Ḥāfiz (d. 1389 A.D.) and Hātif (d. 1784 A.D.), have rarely employed it.

The mustazād with its increment lines has a grace of its own but classical poets do not seem to be very fond of it though Saʿd-i Salmān has a short mustazād in praise of Sulṭān Masʿūd III (A.H. 492-508/A.D. 1099-1114). The opening verses are:

ای کامگار سلطان انصاف تو بکیمان گشته عیان

1. Divān-i Minuchihrī (ed. Kazimirski), p. 31, Paris, 1886.



سودشهریاری خورشید نامداری  
(اندر جهان<sup>۱</sup>)

So far we have spoken of the classical verse-forms and rhyme schemes. Almost simultaneously with the commencement of the constitutional movement in Īrān, various innovations in the rhyme scheme were developed. The modern poets, not quite free from racial prejudice against the Arabs, found the classical verse-forms too conventional and narrow for the expression of their new thoughts and themes. It is true that the conservative Īraj disapproved of any deviation from tradition and censured the modernists in these words:

این جوانان که تجدد طلبند راستی دشمن علم و ادبند

These youths, who are modernists, are truly enemies of learning and literature.

But the spirited modernists were bent upon making innovations in the rhyming system. There are two groups among them—the moderates and the extremists. The former, with their compromising spirit, endeavoured to develop the classical forms by effecting certain alterations in them. The youthful extremists poets were not satisfied with these minor modifications. They condemned the classical forms wholesale, as antiquated and no longer suitable vehicles for the expression of the new thoughts and themes created by modern necessities and inventions. They demanded thorough reformation and change.

---

1. *Divān-i Mas'ūd-i Sa'd-i Salmān*, (ed. Rashīd-i Yāsīnī), pp. 561-62, Tīhrān, 1318 A.H. Solar/1938-39 A.D.



Habīb-i Yaghmā'i boldly exclaimed:

تا کی تقلیدِ سبک دیگران بایست ریخت  
طرحی از نو همچو طرحِ خواجه با خیاها

How long (are we) to imitate the style of others?  
We ought to start a new line as Hāfiz and Khayyām  
(have done before us).

Sarmad voices his view thus:

سرمد برغم انجمن رسم غزل هم تازه کن هکن  
چون استادان سخن خود را یلیند آواز هکن

O, Sarmad! Contrary to the multitude  
Renovate thou, too, the mode of ghazal,  
Like unto the masters of Poetry  
Make thyself of high repute.

From this struggle of two tendencies two different kinds of changes in the verse-forms have emerged, one brought about by indigenous efforts and the other by exotic influences. The former was produced by the poets either of the stay-at-home variety or of a conservative frame of mind, whereas the latter was originated by those poets who had visited Europe and made it their intellectual home. We shall accordingly divide our discussion into two sections, namely:

- a) New verse-forms produced indigenously,
- b) New verse-forms produced under European influence.



## a) New verse-forms produced indigenously

Lead given  
by 'Ishqī.

So far as innovations of native growth are concerned, 'Ishqī gave the lead by producing two strophe poems in which he made deliberate deviations from the classical models. The first is entitled "احتیاج ای احتیاج" (O, Necessity!) and consists of four strophes, each of nine hemistichs and an increment line rhyming thus:- a a a a a a a a x x, b b b b b b b b x x, c c c c c c c c x x and so on. The second poem headed "ای روزگار ای روزگار" (O, World! O, World!) comprises eight strophes, each of six hemistichs, according to the formula a a a a a a, b b b b a a, c c c c a a and so on.

These forms, complex indeed, combine in themselves the characteristics of three different verse-forms — the musammat, the tarjī'-band and the mustazād. They might be called musam-mats, but for the repetition of the last hemistich in each strophe. We could term them tarjī'-bands had all the hemistichs in each strophe been in mono-rhyme, and had the burdens, which resemble the mustazad, been identical with other hemistichs in quantity.

The first strophe of the poem "O, Need!" is quoted below by way of illustration:

- 
1. Dīvān-i 'Ishqī (ed. Salīmī), pp. 147-49, Tīhrān, 1308 A.H. Solar/1920-30 A.D.
  2. Ibid., pp. 149-51.



هر گناهی آدمی عداً بعالم میکند  
 در نه کی عداً گناه اولاد آدم میکند  
 احتیاج است آنکه زو طبع بشر زرم میکند  
 احتیاج است آنکه قدر آدمی کم میکند  
 احتیاج است آنکه اسبابش فراهم میکند  
 یاکه از بهر خطا خود را مصمم میکند  
 شادی یکساله را یکروزه ماتم میکند  
 در بر نامرد بشت مرد را خم میکند  
 ای که شیران را کنی روبه مزاج  
 (۱) احتیاج ای احتیاج

Every sin that a man commits intentionally on earth,  
 'Tis Need that equips him with reasons,  
 Else how could the children of Adam commit sin inten-  
 tionally  
 Or make up their minds to the perpetration of crimes?  
 'Tis Need, due to which the nature of man vacillates  
 (And) turns a year long pleasure into sorrow in one day;  
 'Tis need that humbles the dignity of a man  
 (And) makes a brave man bow down before a coward;  
 'Tis thou that reducest lions to the nature of a fox,  
 Need! O Need!

The Panj-gana  
and the Sishgana.

Next Afsar, a veteran poet of royal

blood and until lately President of the

Anjuman-i Adabi-yi Īrān (Literary Society of Īrān), appeared  
 on the scene. He devised two new verse-forms which he termed  
 "Khumāsī" or "Panj-gāna" and "Sudāsī" or "Sishgāna". Vahīd-i  
 Dastgardī, the editor of the Armaghān tried to popularise the  
 former by holding a competition. Shahriyār, Naṭīq and Āzād of  
 Hamadān took part in the competition<sup>2</sup>. These forms are only

1. Divān-i 'Ishqī, 145-47.

2. Armaghān ix, 21 and 100.



modifications of the rubā'ī to which one or two hemistichs have been added to form a Khumāsī or sudāsī. Their respective rhyme schemes are a a x x a and a a a x x x. But Āyatī, who also composes poems in this form<sup>1</sup>, has always followed the rhyme scheme a a a a a.

A khumāsī and a sudāsī by Afsar are given below as specimens:

بهر تو لباسِ وطن ای دوست نکوست  
 آن جامه که از عدوست شالیده است دوست  
 انصاف به که فرق دارد یا نه  
 این بافته خود لیت آن بیگانه  
 این رشته دشمن است آن رشته دوست (۲)

For thee, O Friend, a dress of native manufacture is good,  
 The dress which is made by an enemy is suitable for him;  
 Be candid! Does it make a difference or not?  
 This is woven by fellow country-men and that by foreigners  
 This is the produce of an enemy and that of a friend.

خواهی که اساس و هم برابر شود  
 آئین خدا سخت بنیاد شود  
 اول باید عقیده آزاد شود  
 تا مرد ز جان خویش این گردد  
 بر مذمت مسلکی مبین گردد  
 تا آنکه حقایق همه روشن گردد (۳)

If thou wishest that the basis of folly be destroyed,  
 (And) God's law be firmly established,  
 First, let there be freedom of thought,  
 So that man may be confident of the security of his life,

1. Namakdān i, 85 and 284.

2. Armaghān viii, 360; Pand-nama-i Afsar, p. 22, Shīrāz, 1311 A.H. Solar/1932-33 A.D.; Sukhan, ii, 46.

3. Pand-nāma-i Afsar, p. 19.



(And) each religion and mode of thought may be based  
on proofs,  
So that all truths may be elucidated.

The ṣulāṣī. | Āyatī claims to have invented<sup>1</sup> a verse-form which he named ṣulāṣī (triplets). It consists of three hemistichs all having the same rhyme, a a a. This form, he asserts, became popular among the poets who subsequently invented the "Muṣallaṣ" and "Siḡ-ḡuṣha" i.e. triangular or three cornered. The following ṣulāṣī of Āyatī is quoted as a specimen:

بار بخت ایگانش بدی همچو سراب      او نیست سراب و هست چون آتش و آب  
کت باغ لبوزد و کند خانه خراب (ک)

O that thy bad companion were like unto a mirage!  
He is not a mirage, he is like fire and water,  
That burn thy garden and devastate thy home.

To sum up this section of the chapter, we come to the conclusion that:

1. These forms look like modifications of the classical models.
2. Only a few poets have, so far, made innovations.
3. Few modified forms have, up to now been produced.
4. These have failed to become popular.
5. The movement, though now it lacks vitality does not seem to have exhausted its possibilities.

---

1. هنوزم یاد است که اولین تلافی خود مبتکر در ستاره ایران درج کرده از آن بعد دم طرف توجه شده تلافیها ساختند و از تلافی گذشته مثلث آوردند و سه گوشه اختراع کردند و بهم جبراً  
Namakdān, 1st. Year, p. 422).

2. Namakdān, i, 115.



b) New verse-forms produced under European influence

Poets influenced by European forms. | A considerable number of Iranian poets, mostly of inferior rank, are endeavouring to introduce the European system of rhyme into their poetry.

They may be classified under the following heads:-

- i) Those who have been influenced by Western verse-forms through their studies of European literature either in Europe or in Iran; viz., Ahmadi, Hisāmzāda, Dihkhudā, Šuratgar, Farhang, Qulzum, Lāhūtī and others.
- ii) Those who are exponents of the classical verse-forms, but have occasionally imitated European models by way of diversion; as, Bahār, Ḥabīb, Kamālī and others.
- iii) Those who, in their zeal to modernize the existing forms, adopt these models; viz., Āzād, Ashtari, Raiḥān, Sarmad, Hamīdī, Nātil, Naubakht Nimā and others.

Course of development. | Dihkhudā is probably the first poet who sought to introduce European verse-forms into Persian. After the bombardment of the Majlis (Tūp-bandi-yi Majlis) on June 23, 1908 and the reactionary triumph, he escaped to Europe. On January 23, 1909, he re-started the "Šūr-i Isrāfil" (The Trumpet-Call of Isrāfil) at Yverdon, where it had an ephemeral existence. In its third issue, dated March 8, 1909, Dihkhudā published a poem, which shows European influence in the arrangement of its rhyme. The poem is an elegy on Mirzā Jahāngīr Khān, the editor of the "Šūr-i Isrāfil" of Tīhrān, who



was hanged in the Bāgh-i Shāh<sup>1</sup> on June 24, 1908, by the order of Muhammad 'Alī Shāh. The first stanza of the poem runs thus:

ای مرغ سحر جو این شب تار      بگذشت ز سر سیاه کاری  
 در نَفخ روح بخش اسرار      رفت از سر خفتگان خاری  
 بگشود گره ز زلف زر تار      محبوبه نیلگون عمار  
 بزدان بکمال شد نمودار      و اهرمن زشت خو حصار  
 یاد آر ز شمع مرده یاد آر (د)

O bird of the morning, when this gloomy night puts  
 aside its wickedness  
 And, at the life-giving breath of the Dawn, besotted  
 slumber departs from the heads of those who sleep,  
 And the Loved One enthroned on a dark blue litter  
 loosens the knots of her golden locks,  
 And God is manifested in perfection, whilst Ahriman  
 of evil nature is imprisoned in his citadel,  
 Remember, O remember, that extinguished Lamp!

This poem consists of five stanzas, each of nine hemistichs. In each stanza the first, third, fifth and seventh hemistichs rhyme together in one way, while the second, fourth, sixth and eighth rhyme together in another, the refrains of all the strophes rhyming in the same way as the opening hemistich of the poem. The rhyme-scheme may be represented thus:

a b a b a b a b a,

- 
1. A royal park outside the western gate of Tīhrān, where the Shāh had made his headquarters for the Coup d'Etat.
  2. For the complete poem ref. PPMP. pp. 201-204; Sukhan. i, 90-91; Irani's PPR. 279-80; Gulhā-yi Adab, pp. 29-30 and Armaghān, iii, pp. 33-34.



c d c d c d c d a,  
e f e f e f e f a and so on.

This foreign pattern, found several echoes on the native soil. It was imitated by Raihān<sup>1</sup> and Kamālī<sup>2</sup>. Vahid<sup>3</sup> has accepted the form with certain deviations which will be clear from the following formula:

a b a b a b a b a b x x,  
c d c d c d c d c d y y,  
e f e f e f e f e f z z and so on.

That is to say Vahid has increased the number of hemistichs to ten with alternate rhyming in each strophe. The couplets which form the refrains rhyme independently.

In 1911-12 Farhang left for Europe. His stay in Paris for four years as a teacher in the Ecole des Langues Orientales <sup>caused</sup> ~~made~~ him <sup>to</sup> write a poem on "Mother Irān" on a European model.

It comprises eleven stanzas, each of six hemistichs. The first stanza runs thus:

تابنده چو خورشید و فرزندان چو ستاره  
در صحنه پنهان در این چرخ محراب  
ای آئینه شرق پدیدار تو کاره  
فرزند بلند اختر و مردان مهذب  
از خلد برین جو بتری ای چمن عشق  
گهواره علم و هنری ای وطن عشق

1. Bāgha-i Raihān, pp. 6-9, 24-25 and 44-46.

2. Armaghān, i, 30-32, No. 4; Irānshahr iii, 151-54.

3. Ibid., i, 1-4; ix, 3-11.



(Thou art) resplendent like the Sun and bright as  
 a star  
 In the wide expanse of this convex firmament,  
 O mirror of the Orient! from thee always sprang  
 High-starred sons and cultured men;  
 Thou art lovelier than Paradise, O Garden of Love!  
 Thou art the cradle of art and science, O Home  
 of Love.

The arrangement of rhymes in this poem, excepting in the stanzas 4 and 5, may be represented thus:-

a b a b r r,  
 c d c d s s,  
 e f e f t t and so on.

In the stanzas 4 and 5, there is some deviation which will be clear from the following representation:

a b a p p p,  
 a b a p p p.

This pattern was also adopted by Ahmadi<sup>1</sup>, Ashtari<sup>2</sup>, Hisām-zāda<sup>3</sup>, Jūdī<sup>4</sup> and Sarmad<sup>5</sup>.

Ja'far-i Khāmana'i of Tabriz contributed a poem on "زستان" (Winter) to the February issue of the monthly magazine "Dānish-kada<sup>6</sup>". The poem consists of ten tetrastichs which rhyme

1. Armaghān, vi, 495-98; Sukhan. ii, 15-19; Gulhā-yi Adab, pp. 91-95.
2. Gulhā-yi Adab, pp. 124-26; PPR. pp. 89-90, (two poems).
3. PPR. pp. 232-34; Sukhan. i, 71-73.
4. Gulhā-yi Adab, pp. 131.
5. Sukhan. ii, pp. 197-200.
6. Dānish-kada, pp. 559-61; Muntakhabāt, pp. 173-75.



alternately as shown below:

a b a b,  
c d c d,  
e f e f etc.

The first stanza of the poem is:

جمالِ طبیعت بفضلِ بهار  
صفا بخش و زیباست شوخ و شنگ  
برونق جو دو شیرازه گلزار  
زداید ز دل‌های پژمرده رنگ

The beauty of Nature in the season of Spring,  
Is purity-diffusing, elegant, sprightly and lovely,  
In grace 'tis like a rosy-cheeked damsel  
Removing the rust (of sadness) from withered hearts.

This verse-form became very popular among the poets and Bahār<sup>1</sup>, Ḥabīb<sup>2</sup>, Ḥamīdī<sup>3</sup>, Rashīd-i Yāsīmī<sup>4</sup>, Šuratgar<sup>5</sup> and Qulzum<sup>6</sup> have composed poems in it.

Nimā of Māzandarān has shown a keen interest in the composition of poems on European models. In the "Muntakhabāt-i Āṣār",

1. Nau-bahār, no. 14 of the 13th year; Muntakhabāt, pp. 109-110 and Sukhan. i, 369-71; Nau-bahār, no. 16 of the 13th year; Muntakhabāt, pp. 158-59, (two poems).
2. Kānūn-i Shu'arā no. 36-40, p. 12, vol. iii.
3. Mihr, pp.                      and 459-60 of vol. vi.
4. Āyanda, ii, 80-81; PPR. pp. 292-94 and Gulhā-yi Adab pp. 120-22.
5. Mihr, ii, pp.                      nos. 9-11; Sukhan. ii, 265-70; Zīr-i Āsmān-i Bākhtar, (three poems).
6. Kānūn-i Shu'arā no. 29, p. 7, vol. i, Gulhā-yi Adab, pp. 103-4; Sukhan. ii, 299.



three of his poems "Ay Shab<sup>1</sup>" (O Night!), "Maḥbas<sup>2</sup>" (The Gaol) and "Afsāna<sup>3</sup>" (The Fable) have been selected as specimens of his composition. Another of his poems "Khār-kan<sup>4</sup>" (The Thorn-Digger) has been included in the Gulhā-yi Adab.

The poem "O Night!" consists of eleven stanzas, each of six hemistichs, the rhyme-scheme being:

a b c b d d,  
e f g f h h and so on.

The stanza of the 'Maḥbas' are of two forms:-

a b c b d d and  
e e f e g g.

The rhyme-scheme of the stanzas of the poem 'Afsāna' are of three kinds. Each stanza comprises five hemistichs. The variation will be clear from the representation given below:

a a b a c,  
d e f e g and  
h h h h i.

The poem "Khār-kan" consists of seven stanzas, each of six hemistichs. Its rhyme-scheme is:

a a b a c c,  
d d e d f f and so on.

In 1925, the Communist Lāhūtl introduced another innovation

- 
1. Muntakhabāt, pp. 60-62; Nau-bahār, no. 10, 13th year.
  2. Muntakhabāt, pp. 69-72.
  3. Ibid., pp. 72-82.
  4. Gulhā-yi Adab, pp. 44-45.



into Persian tetrastichs. He contributed a poem entitled "چمن سوخته" (The Burnt Meadow) to the "Āwāz-i Tājīk<sup>1</sup>". The poem, which is an attack on the British domination of Egypt, consists of seven tetrastichs. In the arrangement of its rhymes it may be compared with the quatrains of Tennyson's "In Memoriam<sup>2</sup>"; that is to say the first hemistich rhymes with the fourth and the second with the third as shown in the following representation:

a b b a,  
c d d c,  
e f f e and so on.

The first stanza of the poem is quoted below as an illustration:

ریشۀ بای صنوبر و شمشاد  
پر وبال زیادی از بلبل  
برگ خشکی سه چار تا از گل  
ره پائی ز چند تن صیاد<sup>(3)</sup>

1. A Communist paper in Persian published in Samarqand. It was started on the 15th August, 1924. 'Abdu'l-Qayyum Qurbī was its first editor and later was replaced by Sayyid Rizā 'All-zāda.

2. Cf. the following quatrain:

I passed beside the reverend walls  
In which of old I wore the gown;  
I roved at random thro' the town;  
And saw the tumult of the halls;

3. No. 41 dated June 24, 1925 of the "Āwāz-i Tājīk"; Namūna-i Adabiyyāt-i Tājīk by Ṣadru'd-Dīn 'Aynī, pp. 613-14, Samarqand, 1925; Sukhan. ii, pp. 311-12.



Roots of fir and box trees,  
Plenty of wings and feathers of philomels,  
Three or four dry petals of roses,  
Footprints of a few hunters.

Nau-bakht of Shīrāz composed a poem under the heading

" *تخت جمشید و بلبل* " (Persepolis and the Nightingale) comprising six stanzas, each of seven hemistichs. So far as the number of hemistichs is concerned, it bears resemblance to the Rhyme-Royal<sup>1</sup> of English poetry. The rhyme scheme of the poem may be represented thus:

a b a b a b r,  
c d c d c d r,  
e f e f e f r and so on.

The first stanza of the poem is given below:

بلبل به بهار گل بتغیر  
میگفت که عاقبت خزان است  
امروز گل است و سایه بید  
فردا نه گل و نه سائبان است  
این کاخ بزرگ تخت جمشید  
گویند که خانه کیان است  
گردیده چنین خرابه یکبار (۲)

A nightingale to the blossoming Spring twittering

Said, "Autumn will follow at last,

"To-day there are the rose and the shade of the willow,

"To-morrow neither the rose nor the shade shall be,

"This lordly palace of Persepolis

- 
1. Saintsbury's Manual of English Prosody, p. 291, London 1930.
  2. Gulhā-yi Adab, pp. 128-30.



"(which) they say, was the dwelling place of Kings,  
"Hath turned into ruins entirely".

Nūr-bakhsh of Isfahān, poetically surnamed Āzād, a poet of lesser fame, has composed a poem "Daryācha<sup>1</sup>" of thirty-seven stanzas, each of three hemistichs. It is a translation of the French poem "Le Lac" by Lamartine. The arrangement of rhyme is:

a a b,  
c c b,  
d d b and so on.

It differs from the English triplets only because the third hemistichs do not rhyme with the first two. The first triplet of the poem may be cited as a specimen:

در این شب تاریکی کرانه کشتی حیات شد روانه  
بر ساحل تازه ای ز دریا

In this endless sombre night,  
The barque of life hath set sail  
Along a new shore of the sea.

Ja'far-i Khāmana<sup>2</sup> of Tabriz may be regarded as a first Iranian to have made an attempt towards the composition of a sonnet. His poem "Bi-Vaṭan<sup>2</sup>" (To the Mother Country) does not conform to either Italian or English models. Its deviation in the arrangement of rhymes, both in its octave and sestet, will be clear from the following representation:

a b b a c d e d f g g h i i.

---

1. Gulhā-yi Adab, pp. 136-37.

2. PPMP. p. 298.



Conclusion. I From the study of these verse-forms, we come to the conclusion that the tetrastichs with an alternate rhyme-scheme are the most popular among the poets. This popularity may be due to the fact that the great poet Sa'di happens to have a tetrastich of the kind in his "Gulistan<sup>1</sup>". On this account this verse-form may be considered to be of local origin, though the poets, perhaps in their desire to develop the well-known rubā'ī, had European models before them. On the other hand the quatrain of the form a b b a, has hardly appealed to the poets. The next in popularity is the sextain of the form a b a b r r, because among other forms of sextains, it is the nearest approach to the classical musaddas (six-some). The nine-line stanzas have also gained some popularity, possibly because they are written mostly with alternate rhymes. The remaining forms, with only a solitary example of each have definitely failed to produce any effect.

---

1. Cf. the following tetrastich contained in the preface:

اول اردی بهشت ماهِ جلالی      لبیل گوینده بر منابر قضبان  
بر گل سرخ از غم افشاده لاکمی      همچو عرق بر عذارش از غضبان



## Themes

Since the beginning of the movement for the Constitution, the poets of Īrān have been engaged in themes which are widely different from those of the earlier poets. The modern poetry will, perhaps, fail to appeal much to those who are still devoted to such conventional forms as qasīdas (panegyrics) and such subjects as sweethearts, the garden, wine, the tavern and the like. The common urge calling forth the poetic activities of the age is the desire to bring about the national regeneration of Īrān and restore her to her former power and glory. The glorification of her ancient kings, the praise of Zoroaster and his religion, the emancipation of women, the reformation of social institutions, manners and customs, the contemplation of important economic problems, the consideration of various moral virtues of men and women are all reflections emanating from one and the same urge.

Nevertheless, we must not be led to think that this common urge has dealt a death-blow to the classical themes or has fully succeeded in throwing them into desuetude. The taste for the epic is manifest from the Sālār-nāma of Āqā-Khān-i Kirmānī, the Qaiṣar-nāma of Adīb-i Pīshāwarī, the Shāhnāma of Nawbakht and the Pahlavī-nāma of Ja'far-i Sayyāh. Ghamām of Hamadān, Āzād, Shabāb, Shūrīda and others have kept the Ghazal well alive. The aged 'Ibrat is known for his mystical effusions. Qasīdas



are rare owing to the dearth of patrons willing to change these products of imagination into solid piastres. The modern didactic themes, great with moralising spirit, draw inspiration from the classical poetry of previous epochs.

The various new themes which the modern poets have employed may be classified under the following principal heads and subdivisions.

1. Political:

- a) Vituperation of the qājār dynasty
- b) Pan-Islamism
- c) Communism
- d) Anti-Russian
- e) Pro-German
- f) Pro and anti-British
- g) Pro and anti-Turkish
- h) Pro and anti-Rizā Shāh

2. Patriotic:

- a) Love for the mother country
- b) Recollection of past glories
- c) Glorification of Zoroaster and his religion

3. National

- a) The speaking of Persian
- b) The love of Āzarbāyjān
- c) Anthems
- d) Flag
- e) Nawrūz

4. Economic:

- a) Capital and labour
- b) Commerce
- c) Railways
- d) Agriculture
- e) Speed and transport



## 5. Social:

- a) Position of women in modern Persian poetry
- b) Polygamy
- c) The veil
- d) Marriage
- e) Formalities
- f) Health and hygiene

## 6. Educational:

- a) Training of children
- b) Female education

## 7. Ethical:

- a) Truthfulness
- b) Perseverance
- c) Kindness
- d) Idleness
- e) Gambling

Again these themes, if studied according to their chronological growth and development, may fall within the purview of three distinct periods; viz.,

- I. Period of consciousness and despondency (from March 8, 1890 to May 1, 1896 i.e. from the date of granting of the Tobacco Concession to the date of assassination of Nāṣiru'd-Dīn Shāh).

Themes utilised:

Political and Patriotic.

- II. Period of struggle and hope (from May 2, 1896 to October 31, 1925 i.e. from the date on which Muzaffaru'd-Dīn Shāh was proclaimed King to the date of desposition of Ahmad Shāh).

Themes employed:

Political, Patriotic and National.



### III. Period of Renaissance and victory (from October 31, 1925 to the present day).

Themes selected:

Political, Patriotic, National,  
Economic, Educational, Social  
and Ethical.

We shall now deal with some of these themes in the following order:-

1. Against stereotyped and degenerate themes
2. Political:
  - a) Political
  - b) Pan-Islamism
  - c) Social Revolution
3. Nationalistis:
  - a) Recollection of past glories
  - b) Glorification of Zoroaster and his religion
  - c) Patriotism
4. Woman in modern Persian Poetry:
  - a) Her changed position
  - b) Her part in the national renaissance
  - c) Polygamy
  - d) Veil
5. Changing conditions of life:
  - a) Speed and transport



### Against stereotyped and degenerate Themes

The modern poets of Īrān are far from satisfied with the few conventional themes of the ancient poets, imitated for centuries without any distinct originality and freshness. According to Āqā Khān-i Kirmānī it was the flattery sung through the qasīdas which made the kings and nobles worthless and arrogant, it was the mystic teachings that produced idleness and vagrancy, and it was the erotic nature of the ghazal that corrupted the morals of the Iranian youths<sup>1</sup>. So they are striving to get rid of artificiality, insincerity, monotony and exaggeration. Musky ringlets, dreamy eyes, rosy cheeks and ruby lips no longer charm them. They are keenly interested in such topics as may accelerate the development of the social, economic, educational and political conditions of their country.

Let us now proceed to study the poems in which some of the poets have expressed their aversion to the composition of stereotyped and degenerate poetry.

The following lines have been selected from the poem of Furāt headed "جنون شاعری" (The Madness of Poesy) in which the poet severely criticizes his contemporaries who employ strange and unhappy similes and metaphors in their compositions:

دم از عشق واسرار آن تا بکمی      در این عشقها هیچ اسرار نیست

1. Ta'rikh-i Bīdārī-yi Īrānīyān, Introductory volume, p. 242.



مگو شنگ شکر بلعش دگر      ازین شیوه جاناکه بیزار نیست؟  
 میانش بموئوبه مار سیاه      مده نسبت اینها سزاوار نیست  
 چه نسبت بپستان لو مار رار      ازین استعارت ترا عار نیست؟  
 رخ وزلف رار و ز شب تابمی      کنی وصف حاجت بتکرار نیست (۱)

How long shall we vainly talk of love and its secrets?  
 There is no mystery in this (sort of) love;  
 Liken not her ruby (lips) to a bag of sugar any more.  
 O dear! Who is not disgusted with this style?  
 Compare not her waist to a hair and her hair to a black  
 serpent, it is not proper;  
 What semblance bears the pomegranate to her breast?  
 Artn't thou ashamed of this metaphor?  
 How long wilt thou describe the face and the tresses  
 as day and night? There's no need of repetition;

Furāt, elsewhere, regrets to find the same classical words  
 and ideas repeated by the contemporary poets in their composi-  
 tions. He only wishes he could revive the poesy of the land and  
 bring back its lost spirit. He says:

در شعر و غزل هر چه نظر میکنم این دور      الفاظ و معانی شده تکرار و دگر هیچ  
 باید که فرات از پی احمای سخن بود      چون کالبیدی مانده ز اشعار و دگر هیچ (۲)

As oft as I look into the poetry and ghazals of this  
 period (I find) that words and ideas have only  
 been repeated and nothing else;  
 It behoves that Furat should devote himself to the  
 revival of poesy, as only a form of poesy is left  
 behind and nothing else.

In the following verse, qulzum advises his colleagues to

- 
1. Dinshah, pp. 507-508.
  2. Sukhan. i, p. 290.



show originality in their compositions:

حرفی که نگفته اند میباید گفت / دژی که نه سفته اند میباید سفت (۱)

The word they haven't uttered should be spoken,  
the pearl they haven't bored should be pierced.

The youthful Sarmad is more emphatic when he courageously  
says:

سرمه بر غم انجمن / رسم غزل بزم تازه کن  
چون استادان سخن / خود را بلند آوازه کن (۲)

O Sarmad! Contrary to Society, renew the style of  
the ghazal too;  
Like unto the Masters of Poetry make thyself highly  
reputed.

Vindicating an open departure of modern poetry from the  
traditional course, Sarmad says:

سخن گوی باشد زبان زمان / که حال زمان را شود ترجمان  
زمان را کسی ترجمانی کند / که با منطقش بجزبانی کند  
کهین هر چه شد نادر و اسنود / و گر نونه گردد فنا شود  
کهین تا نگر دی نو آموز باش / بهر روز دانی آنروز باش (۳)

A poet should be the tongue of the age so that he  
may be an interpreter of the conditions of  
the time;  
That person alone can interpret Time who converses  
in its speech;  
Whatever turns old becomes unfit and perishes if  
not renewed;  
That thou mayest not get antiquated, be a learner  
of new things; every day be the wise man of  
that day.

1. Sukhan., ii, p. 299.

2. Ibid., p. 198.

3. Ibid., p. 206.



Poetry as reflecting the stages  
of political evolution

Poets' interest in  
the events of the  
country.

---

In the days of old Persian poets used  
to keep themselves aloof from national  
events and were unruffled by wars,

invasions and revolts. One cannot imagine a more striking contrast to this than the mental attitude of the contemporary poets who are indeed the sons of their epoch, and who take interest and participate in such events. We shall review the turning points in the history of Īrān since the beginning of the century and show how the poets echoed the different crises and the part played by them in inspiring their countrymen with a spirit of vitality, educating their minds and implanting in them the love of liberty and independence.

Absolutism of  
the Qājārs.

---

The age-long absolutism of the Qājārs and  
the high-handedness of their Ministers,  
though tolerated, had already offended the minds and moral sense of the Iranians. They were roused to fury when the later monarchs of the dynasty continued to grant innumerable concessions<sup>1</sup> to foreign countries, in consideration for heavy loans incurred to gratify their extravagant and wicked

---

1. For a complete list of concessions refer W. Litten's *Persien von der "pénétration pacifique" zum Protektorat, 1860-1919*, Berlin, 1920.



indulgences. They paid no heed to industrial activities, manufacture, commerce, sanitation, education and other possible developments of the country. The Iranians held the qājārs responsible for all their misfortunes and the stagnation and degradation that prevailed throughout the country. Āqā Khān of Kirmān has depicted the deplorable condition of Īrān during the reign of Nāṣiru'd-Dīn Shāh in these words:

مگر حال آن ملک برگشته است      همه جای اهریمنان گشته است  
مگر جور و سبیداد افزون شده      جگرهای مردم همه خون شده  
مگر نه گدا گشت و کشور خراب      رعیت ز جورند در هیچ و تاب

Is it not that the condition of the country is upside down and that the whole country has become a place of demons?

Is it not that tyranny and lawlessness have increased and that the people are in misery?

Is it not that the King has become a beggar, the country desolate and that the subjects are in distress owing to oppression?

Nāṣiru'd-Dīn Shāh visited Europe three times<sup>2</sup> and thereby impoverished the coffers of the State:

خرزیه هت گشت و ملت گدای      ز سداد او دستها بر خدای  
سه نوبت شتا بید سوی فرنگ      نیغزود او را بدل عار و تنگ

Being always engaged in hunting excursions and merrimakings he failed in his administrative duties:

- 
1. Tā'rikh-i Bīdāri-yi Īrāniyān by Nāẓimu'l-Islām, Introductory volume, p. 244.
  2. First in 1873, second in 1878 and third in 1889.
  3. Tā'rikh-i Bīdāri-yi Īrāniyān, Introductory volume, pp. 254-55.



چو ست شکار است و محو خوشی کجا داند آئین شکر کشی<sup>(۱)</sup>

After Nāṣiru'd-Dīn Shāh |

Nāṣiru'd-Dīn Shāh was shot dead

was assassinated.

| while visiting the Shrine of Shāh

'Abdu'l-'Azīm<sup>2</sup> on Friday, May 1, 1896 by Mīrzā Muḥammad Rizā of Kirmān<sup>3</sup>. Muẓaffaru'd-Dīn Shāh ascended the throne<sup>4</sup> and was joyously acclaimed in the panegyrics of poets like Amīrī Khusravī and Ashraf<sup>5</sup>. No less than his predecessor, he also began to negotiate heavy loans for his lavish European tours<sup>6</sup>, as a result of which the Customs came under the Russian control, as Ja'far-i Sayyāh says retrospectively:

منظر ز روسها ستانید و ام و زان و ام افتاد مگر بلام<sup>(۷)</sup>

Amīnu's-Sultān, who negotiated the Russian loans, was scathingly criticized in a jelly-graphed paper by Fakhrū'l-

1. Tā'rikh-i Bidari-yi Irāniyan, Introductory volume, p. 255.
2. Situated about seven miles to the South of Tīhrān.
3. He was hanged on August 12, 1896 after a trial. For the full procedure and cross-examination refer to Ṣūr-i Iṣrāfīl No. 9, pp. 3-8; No. 10, pp. 1-8; No. 11, pp. 3-5; No. 13, pp. 5-6 and No. 17, pp. 5-7.
4. b. March 25, crowned June 8, 1896 and died January 4, 1907.
5. Vide Divān-i Amīrī, pp. 167-68, Divān-i Khusravī, pp. 62-64 and Jild-i Duvvum-i Nasīm-i Shimāl, pp. 80-81.
6. First tour in 1900 and second in 1902.
7. Pahlavī-nāma, Tīhrān, 1313 A.H. Solar/1934-35 A.D. p. 46.



Wā'izīn of Kāshān in a ghazal which begins thus:

ارمنی زاده "سبازار" مسلمانانرا بکف کفر مده سلطنت ایمانرا (۱۲)

Demands for the dismissal of Ministers<sup>3</sup>, the establishment of a House of Justice ('Adālat-khāna) and the granting of a Constitution were made and open agitation was set afoot. The Shāh finally had to yield. On Saturday, October 6, 1906 when the first National Assembly was opened, Adību'l-Mamālik Amīrī wrote a masterly qasida congratulating the Assembly and praising the Shāh for granting the new Constitution from which so much was expected. The qasīda open thus:

شاد باش ای مجلس ملی که بنیم عنقریب از تو آید درد ملت را درین دوران طبیب  
شهر یار دادگر بخشد بر قومی ذلیل خسرو عادل تر ختم کرد بر نشی کئیب (۱۴)

Well done, O National Assembly! For I see that shortly a physician will come out of thee to cure the present malady of the nation The just King hath bestowed it upon the abject Nation, the equitable Sovereign has taken pity upon a handful of hapless creatures

After Mazaffaru'd-Dīn Shāh died.

Mazaffaru'd-Dīn Shāh died on January 8, 1907 and was succeeded by his son

- 
1. Because his grandfather was a Georgian from the Caucasus.
  2. Ta'rīkh-i Bīdārī-yi Īrānīyān, vol. ii, p. 236.
  3. 'Aynu'd-Dawla and 'Alāu'd-Dawla.
  4. Dīvān-i Amīrī, pp. 53-55.



Muhammad 'Alī Shāh<sup>1</sup> who soon gave the Constitutionalists cause to suspect his ulterior motives. The tension between the Court and the Parliament grew more and more acute. On August 31, 1907 'Abbās Āqā of Tabriz, a member of a secret terrorist party assassinated Amīnu's-Sultān and shot himself while resisting arrest. On October 6, 1907, celebrations were held at his grave on the fortieth day of his death (Chihilum) and Fakhru'l-Wā'izīn composed for the occasion a poem of which the first verse is:

ای مزار محترم ہر چند بزم ماتی      نیک ازین نو گل کہ خفت اندر تو شاہ و فرما (۲)

O Venerable Sepulchre! Tho' thou art (a place of) mourning assembly,  
Yet thou art quite happy and mirthful because of that new flower which is resting in thee.

On the day Amīnu's-Sultān was assassinated, the Anglo-Russian Agreement was signed at St Petersburg. This roused the

- 
1. Amīrī has two poems, each containing the chronograms of the accession of Muhammad 'Alī Shāh to the throne, which took place in 1324 A.H. The dates of the composition of the poems are not known. But from the attitude taken, it is clear that one was composed at the time of accession and the other when the Shāh had already become unpopular. The last verse of each poem, with the chronogrammatical portions bracketed, is quoted below. It is interesting to note the difference of attitude in both

کہ سالِ جلوسِ ہمیشہ آمد (خداوند تا آن محمد علی نش)

(v. Divān-i Amīrī, p. 470).

گشت سالِ جلوسِ او بیری      بی کم و کاست (ای شہ بدبخت)

(v. Divān-i Amīrī, p. 111).

2. Persian Revolution, Cambridge, 1910, pp. 153-54.



indignation of many poets like Adīb<sup>1</sup> of Nīshāpūr, Īraj<sup>2</sup> and Bahār<sup>3</sup> who strongly resented it. The first and the last verses of Īraj's qit'ā are:

گویند که انگلیس باروس عہدی بستہ است تازہ اس سال  
از صلح میانِ گرہ و دوش برابر رود دکان بقال

They say that Britain has made this year a new  
Treaty with Russia;  
The grocer's shop will be despoiled owing to the  
agreement between the mice and the cat

Bahār addressed a qaṣīda to Sir Edward Grey in which he pointed out to him that the Anglo-Russian Agreement was a diplomatic error of the first magnitude as it removed the barrier that had so long stood in Russia's road to India. The qaṣīda begins thus:

سوی لندن گذرای پاک نسیم سحری سخن از من برگو بہ سراد واردگری

Hasten to London, O Pure Zephyr of dawn!  
Deliver a message of mine to Sir Edward Grey.

The Shāh attempted a coup d'Etat on December 15, 1907, but failed. Ashraf referred to this event in two mustazād poems, written in his usual pessimistic strain. The opening verses of

محن / گر دید و طن غرقہ اندرہ و محن وای ایوای وطن وای

1. Sukhan. i, 11.

2. Ibid., Footnote 2.

3. Sukhan. i, 360-64; PPMP. 253-55.



خیزید روید از پی تابوت و کفن وای ایوای وطن وای (۱)

Alas! the Country is submerged in grief and  
affliction, Alas! Alas! O Mother Country;  
Ah! Rise and arrange for the bier and shroud,  
Alas! Alas! O Mother Country

دوشش میگفت این سخن دیوانه بی بازخواست در ایران بیدواست  
عاقلی گفتا که از دیوانه بشنو حرف راست در ایران بیدواست (۲)

Last night a lunatic uttered this, unquestioned:  
"Īrān's malady is incurable";  
A wise man said "Hear these true words from a  
lunatic: Īrān's malady is incurable".

On June 23, 1908, the Majlis was bombarded and the despotic rule of the Shāh was re-established. Mīrzā Jahāngīr Khān Sūr, Hājī Maliku'l-Mutakallimīn and other prominent leaders were put to death. These actions roused the indignation of many poets like Adību'l-Mamālik Amīrī<sup>3</sup>, Bahār<sup>4</sup>, Pūr-i Dāvūd<sup>5</sup> and Dihkhudā<sup>6</sup>.

In a poem written at Beirut on June 28, 1908, Pūr-i Dāvūd

- 
1. Nasīm-i Shimāl, No. 9, dated January 2, 1908; Bāgh-i Bihisht pp. 194-95; PPMP. pp. 183-84.
  2. Nasīm-i Shimāl, No. 10, dated January 20, 1908; Bāgh-i Bihisht, pp. 197-98; Sukhan. i, 149-50; PPMP. pp. 185-86
  3. Divān-i Amīrī, pp. 84-85, 86-89, 181-82, 300, 301-2, 320-21 and 683-84.
  4. Sukhan. i, 378-81.
  5. Pourān-Dokht-Nāmeḥ, p. 23.
  6. Sūr-i Iṣrāfīl, No. 3, dated Yverdon, March 8, 1909; Armaghān, i, No. 3, pp. 33-34; Sukhan. i, 90-91; PPMP. 201-202; Ḥablu'l-Matīn, dated November 11, 1912.



شامِ غم باز نمودار شد افسوس افسوس دلم از ظلمت آن تار شد افسوس افسوس wrote  
 هست پاریزه که از باده کشتی توبه نمود باز در خانه غمار شد افسوس افسوس  
 هست پاریزه که از باده کشتی توبه نمود باز در خانه غمار شد افسوس افسوس

Alas! Alas! The eve of sorrow has appeared again,  
 Alas! Alas! My mind is befogged with its  
 obscurity;

Alas! Alas! The old drunkard who had vowed  
 abstinence, has entered the tavern again.

When the Constitutionalists of Tabriz began to fight under  
 the leadership of Sattār Khan Sardār-i Millī. Ashraf prayed for  
 their success:

ملت تبریز خدا یار تان  
 دست خدائی ملک کار تان

ریشه ظالم ز شما کنده شد  
 نام شما باقی و پاینده شد  
 دین محمد ز شما زنده شد!

O people of Tabriz! May God be your friend,  
 May the Divine Hand help your undertaking  
 The root of the tyrant has been destroyed by you  
 Your name has become firm and lasting,  
 The Faith of Muḥammad has been enlivened by you.

Insurrections burst out all over the country. On January  
 5, 1909, Şamsāmu's-Saltāna and Zarghāmu's-Saltāna with the help  
 of Bakhtiyārī tribesmen seized Isfahān. Ashraf congratulated  
 them in a poem, the first verse of which is:

اصفهان گشته، ماوای شیران آفرین کرده بنیاد استبداد ویران آفرین (۲)

1. Bāgh-i Bihisht, p. 210.

2. Ibid., pp. 211-14.



Bravo, O Isfahān! Thou hast become a lair of lions,  
Bravo! Thou hast destroyed the foundation of  
despotism.

On February 8, 1909, the Nationalists seized Rasht and were joined by Sipahdār-i A'ẓam, who was in command of the Royalist troops at the siege of Tabriz. The Sipahdār was warmly congratulated in the following words:

روشن و تابنده باد نام سپیدار      باقی و پاینده باد نام سپیدار  
هم بختک ثبت در جراید عرشی      هم بزمین زنده باد نام سپیدار

Distinguished and illustrious be the name of the  
Sipahdār, firm and lasting be the name of the  
Sipahdār;

In heaven too may his name be recorded in celestial  
tomes and even on earth the name of the Sipahdār  
be everlasting.

The Nationalist forces, assisted by the Bakhtiyārīs entered Tīhrān on July 13, 1909, unopposed by the Cossacks. The Shāh fled to the Russian Legation at Zarganda<sup>2</sup>. On July 16, 1909, he was deposed and his twelve year old son Ahmad Mirzā was proclaimed Shāh with 'Azudu'l-Mulk as Regent. This "National Victory" (Fath-i Millī) and the termination of the "Lesser

1. Nasīm-i Shimāl, No. 27, dated March 5, 1909 also PPMP.p.206.

2. Amīrī wrote a poem on the flight of the Shāh, the last two verses of which are quoted below. It may be remarked that the words put within brackets give the chronogram of the flight.

آخر الامر دپیم و سرگشته مستغنی و بنیر شده + جستم اطمینان امیری تاریخ گفت (شبه مات سپیدار شده)

(Dīvān-i Amīrī, p. 472).



Autocracy" (Istibdād-i Ṣaghīr) were rejoiced over by many poets. Bahār wrote a spirited poem which begins thus:

می ده که طی شد دوران جانگاہ اسودہ شد ملک ملک الله<sup>(۱)</sup>

Give wine, for the soul-consuming period has ended,  
the country is in tranquility, the country  
belongs to God!

After the coronation  
of Ahmad Shāh.

Now revolutionary repressions began

and among several others<sup>2</sup> Shaykh

Fuzlu'llāh Nūrī, the reactionary priest was executed<sup>3</sup>, where-  
upon Ashraf, Amīrī and Bahār wrote poems expressing their  
satisfaction. The opening verse of Amīrī's poem is:

شیخ نوری مفتی گردن کلفت آفتِ غیرتِ بلائی مالِ مفت<sup>(۴)</sup>

Shaykh Nūrī, the thick-necked Muftī, peril to honour  
and embezzler of others property.

A few days after the restoration of the Majlis, the noto-  
rious brigand, Raḥīm Khān Chalabiyānlu raised the standard of  
rebellion in Āzarbāyjān, but after a defeat on January 24, 1910,  
he escaped to Russia. Russia gave asylum to the rebel. Lāhūtī,

1. Īrān-i Naw, No. 1, dated August 24, 1909; PPMP. p. 218-20.

2. Like Mufākhīru'l-Mulk, the former head of the Tīhrān Police, Ajūdān-bāshī under whose command the Majlis was bombarded and Sanī'-i Hazrat, who had taken a prominent part in the abortive Coup d'Etat of December, 1907.

3. On the gallows before he was executed he is said to have recited this line:

اگر بارِ گران بودیم رستم اگر تا مهربان بودیم رستم

(Browne's Persian Revolution, p. 444).

4. Dīvān-i Amīrī, p. 112



who is at present in the USSR, showed his resentment:

تقو بخریت آن بی حقوق بی ناموس که بعد ازین همه زشتی پناه بُرد بر روس<sup>(۱)</sup>

Fie on the modesty of that infamous outlaw, who after all these evil deeds took shelter in Russia.

On September 9, 1909 the ex-Shāh left Tīhrān for Odessa. A poet, Munīr of 'Ishqābād wrote a mocking poem under the title " خواب پریشان محمد علی میرزا اولین شب زندگانی در اودسیای روسیه " (The Distracted Dream of Muḥammad 'Alī Mīrzā. During the First Night of His Arrival at Odessa in Russia). Some of the verses of the poem are:

خواب می بینم که گویا شاه ایرانم هنوز در میان باغ خود در بختی و عصیانم هنوز<sup>(۲)</sup>

I am dreaming that I am still the Shāh of Īrān and inside my garden I am still engaged in violence and sins.

The renewal of the Fishery Concession ( شیللات ) to the Russian Lyanozoff incensed Ashraf who wrote a poem under the title " قوقولیمو " (Cock-a-doodle-do!). The verse which has reference to the concessionaire is cited:

در آنزلی امروز سخنها می بخوف است دعوائی لیا نوزوف بسرمای صوف است<sup>(۳)</sup>

There is a dreadful talk at Anzālī to-day, Lyanozoff's claims are to the hake (fish).

Russia obstructed the Iranians at every step in their attempt to set their house in order and hampered the work of

- 
1. Īrān-i Naw, No. 129, dated February 9, 1910; also PPMP. p. 228.
  2. Īrān-i Naw, No. 91, dated December 16, 1919; also PPMP. p. 220.
  3. PPMP. p. 230.



the American financial experts under Mr W. Morgan Shuster, who came to Īrān in May, 1911, finally obtaining his idsmisal. In a pathetic tasnif entitled "Yā Marg yā Istiqlāl" (Either Death or Independence), 'Ārif urged his countrymen to keep Mr Shuster back, as appears from the following:

گر رود شوستر از ایران شود ایران برباد (حبیبیم)  
 ای جوانان نگذارید که ایران برود (برود)

Should Shuster go away from Īrān, Īrān will be ruined, O My friend; O Young Men let not Īrān go away.

In August 1911, the ex-Shāh, in an attempt to regain the throne, was defeated at Fīrūzkūh. This event has found an echo in a mustazād poem by Ashraf, who says:

ممدلی نکیه بقول و غزل روس نمود ترک ناموس نمود

"Mamdali" (= Muḥammad 'Alī) replied upon the promises and false hopes of Russia, he lost his dignity.

On March 29, 1912, the shrine of the eighth Imām 'Alī ar-Rizā at Mashhad was bombarded by the Russians. Many poets shuddered at the news. Ashraf<sup>3</sup> in his poem "یا غریب الخراب"

1. Divān-i 'Ārif p. 20 (Song Section); PPMP. p. 251.

2. PPMP. pp. 247-48; Nasīm-i Shimāl, third year, No. 12, dated September 11, 1911.

3. On the fall of the Czarist regime in March, 1917, Ashraf wrote another poem reminding Nicholas II (1868-1918) of the Russian bombardment of the Sanctuary of the Imām. The refrain of each strophes is:



writes:

در هزار سیصد و سی و شش سال  
مرتد شاه خراسان آن امام هشتمین<sup>(۱)</sup>

In 1330 the shrine of the eighth Imām, the Sovereign of Khurāsān, became the target of spite.

During the coronation of Ahmad Shāh, Pūr-i Dāvūd gave expression to his feelings in a poem referring to the Turkoman origin of the Qājārs he called the King an alien:

احمد بیگانه است گرچه شده است  
نیت ز بیگانه جز سیاهی و تاری<sup>(۲)</sup>

Ahmad is an alien although he has become a King, from a foreigner you can expect nothing but sorrow and despair.

When the Great War broke out in 1914 and Military operations spread over the territory of neutral Īrān, Ashraf pathetically exclaimed:

چه خوش بود این جنگ و دروغ نمیشد  
بروی زمین شود و غوغا نمیشد<sup>(۳)</sup>

How happy it would have been had there been no war and no hostility, no tumult and affright on earth!

Also the poetess Nīmtāj Khānum of Salmās, who lost her father and other relatives during the massacres at Urūmiyya, Salmās and Rasht, expressed her grief in a poem which begins as:

ایرانیان که فرزندان آرزو کنند  
باید نخست مایه خود جستجو کنند<sup>(۴)</sup>

1. Bāgh-i Bihisht, pp. 34-35.

2. Pourān-Dokht-Nāmeḥ, p. 39.

3. Bāgh-i Bihisht, pp. 71-72.

4. Sukhan. i, 38-39, footnote., PPR. pp. 638-39.



The Iranians, who aspire after the Kayānian glory,  
should first find out their (leader like)  
Kāva.

The poets proved to be involved in foreign struggles. Sālār  
of Shīrāz exhorted his countrymen to join the British:

اتحاد با آلمانی بهر مازیان دارد سود باشد اگر دوی دوست بریطانی<sup>(۱)</sup>  
Friendship with Germany is detrimental to us,  
it will be beneficial if thou wilt be  
friendly to Britain.

The opposite opinion was represented by Vahid-i Dastgardī  
who wrote a musammāt poem in praise of the Germans and deroga-  
tory to the Allies. The poem begins as:

منفجر گشت چون نارنجک حراق اروپ صدمه انگره بشکست بر آکنده مملو<sup>(۲)</sup>  
When the incendiary bombs of Europe burst forth,  
peace congresses and clubs broke into  
pieces.

Adīb-i Pīshāwarī composed a long maḡnavī entitled "Qaiṣar-  
nāma" in praise of the Kaiser and in condemnation of England.

A far reaching Anglo-Persian Treaty was concluded in 1919  
by Vuṣūqu'd-Dawla who became the target of severe comments.  
'Ishqī<sup>3</sup> in an allegorical poem criticizing him says:

دلم بس ز کردار آن خواجه سوخت که ما را بنام غلامی فروخت<sup>(۴)</sup>  
I was much terrified at the behaviour of the  
Master who sold us as slaves.

1. Sukhan. i, p. 144.

2. Vahid's Rāh-Āvard, Ṭīhrān, 1307 A.H. Solar, pp. 10-22.

3. He has three other poems opposing the Anglo-Persian Treaty  
see his Dīvan pp. 108-15.

4. Dīvān-i 'Ishqī, Ṭīhrān, 1308 A.H. Solar, pp. 156-57.



Farrukhī too wrote a ghazal<sup>1</sup> and a qasīda<sup>2</sup> denouncing the action of Vuṣūq.

On February, 1921, a new cabinet was formed by Sayyid Ziyāu'd-Dīn Ṭabāṭabā'ī, the editor of the "Ra'ḍ". It was during his premiership that the Anglo-Persian Convention was repudiated and the well-known Russo-Persian Treaty was signed at Moscow on February 26, 1921, which was most favourably commented on by several poets as may be seen from these anonymous lines:

شد مکررات از زبانه‌ها دور      فرقه بلشتویک نمود ظهور  
 .....  
 گاه و نرا الاغ گماز گرفت      (انگلیسی ره حجاز گرفت)<sup>(3)</sup>

Sayyid Ziyāu'd-Dīn soon became unpopular and he had to resign on April 3, 1921. This failure was variously commented upon.

Farāt records it in the following lines:

سیدی شد بر اسپ بخت سوار      و اندرین جلگه چند روزی تاخت  
 چون سواری نکرده بود او را      اسپ در حین تاختن انداخت<sup>(4)</sup>  
 My Sayyid rode on the steed of fortune and rode  
 for some days on this plain;  
 As he had never tried (the horse) it threw him  
 down while running.

On the other hand 'Ārif expressed a wish that he would come

1. Sukhan. i, p. 316.

2. Ibid., pp. 316-17.

3. Gul-i Zard, No. 10, 3rd. year, dated Muḥarram 5, 1340 A.H.

4. Sukhan. i, p. 287.



back, in a song composed in the "Shūr" tune, which begins thus:

ای دست حق پست و پناست باز آ چشم آرزو من گماشت باز آ<sup>(۱)</sup>

O thou whom God's hand backs and shields! Come back, O thou whom <sup>our</sup> the eyes are longing to see! Come back.

When the qājār dynasty fell, Pūr-i Dāvūd composed a musammat poem beginning:

از یک نوید آمد بان گوش فرادار کا حدشه ایران شد از تخت گونسار  
اورنگ شهنی پاک شد از دیوتبه کار وزیر این دژ من دوده قاجار<sup>(۲)</sup>

Happy tidings have <sup>come</sup> reached by messenger, hear attentively that Ahmad Shāh has been dethroned;

The Royal throne has been purged clean of the malicious demon, the Scion of the lawless Turkoman qājārs.

‘Ārif further voiced his condemnation of the dynasty in a song<sup>3</sup> composed to the tune "Bayāt-i Turk" which he sang in a concert given on March 11, 1924, at Tīhrān. It begins thus:

رحم ای خدای دادگر کردی نکردی ابقا باعقاب قهر کردی نکردی<sup>(۴)</sup>

1. Divān-i ‘Ārif, pp. 58-61 (Song Section).

2. Divān-i Pūr-i Dāvūd, pp. 86-88.

3. It was this song that lost ‘Ārif the friendship of Īraj Mirzā and elicited from his pen the ‘Ārif-nāma, vehemently attacking ‘Ārif. The severity of castigation may be understood from the following line occurring in the ‘Ārif-nāma:

تو آهویی مکن جانا گرازی تو شاعر نیستی تصنیف سازی  
(‘Ārif-nāma, p. 48, verse no. 408).

4. Divān-i ‘Ārif, pp. 43-44 (Song Section).



O Just God! Did you show mercy? No, you didn't;  
Did you spare the descendants of the Qājārs?  
No, You didn't.

Appearance of  
Riṣā Shāh.

Riṣā Shāh was crowned King on April 25, 1926. He was admired as a popular hero by several poets like Ashraf, Ra'di, 'Aṭā, Nādirī, Dānish of Iṣfahān, Dānish of Tihrān, Shu'ā', qulzum and others, qulzum praises him thus:

چشم بد از تو دور باد شها خوب خدمت بملکت کردی  
پای بر مشکلات افشردی با موانع مبارزت کردی  
با ملوک الطوائف ایران تا باخر مقاومت کردی  
هر چه کردی بنفع ملت و ملک از ره لطف و معذت کردی<sup>(۱)</sup>

Avaunt malicious glances from thee, O King!  
Thou didst good service to the Country;  
Thou <sup>didst</sup> putst thy feet firmly on difficulties  
and <sup>didst</sup> foughtst against hinderances;  
Thou didst resist feudalism in Irān till <sup>the</sup> last;  
Whatever thou didst, thou didst for the benefit  
of the nation and country with kindness  
and justice.

How the poets found their inspiration even in matters more diplomatic, will be understood from the following humorous lines of Rūhānī, in which he has refuted the British opinion regarding Bahrein:

انگلیس جو در دنیا گفته بحرین مال ایران نیست  
و آنکه گوید ز انگلستان است صاحب علم و عقل و وجدان نیست<sup>(۲)</sup>

1. Haftād Mawj, Berlin, 1929, p. 25.

2. Sukhan. i, p. 133.



Britain the most impudent on earth, said that  
 Bahrein did not belong to Īrān;  
 Anyone who holds that it belongs to England,  
 has no knowledge, sense and conscience.

Freedom of speech like the freedom of the Press has experienced considerable diminution under the present regime which, though nominally constitutional, is in fact dictatorial. 'Ishqī once criticized the government of Rīza Shāh in his "Qarn-i Bistum" (The Twentieth Century) and was promptly murdered. Farrukhī heard of his assassination and in his deep grief extemporized the following short poem, the last verse of which contains the chronogram. The words " " (The dreadful Demon) in the poem allude, it is said, to the Shāh. The poem runs thus:

دلمه‌ییب خود سری چون ز غضب گرفت دم امنیت از محیط ما رخت به بست و گشت گم  
 حرب و قحط و ترور چو گشت یزاده را سال شهادتش بخوان "عشق قرن بیستم"<sup>(۱)</sup>

Ever since the dreadful and ferocious demon has  
 raised its tail, security has left the  
 country bag and baggage and has vanished;  
 When the weapon of terror and barbarity killed  
 'Ishqī, read the date of his martyrdom as  
 " 'Ishqī of the Twentieth Century".

Bahār, too, on account of his democratic views would have met the same fate, but he redeemed his opinions by presenting to the Shah four qaṣīdas known as "Chahār Khitāba<sup>2</sup>" (The Four Addresses). Some verses, selected from here and there, offering

1. Sukhan. i, p. 226; also Divān-i 'Ishqī, p. 5.

2. Published at Tīhrān on the Nawrūz of 1305 A.H. Solar.



his apology may be quoted below:

شاه شدی کثور شاهى پېوش چشم ز تکلیف و تباہى پېوش  
 دشمنى شه بکسى در خواست کش هوس پادشهى در سراست  
 قدرت و جاه تو شها در زمن کم نه شود از من و عدم عجب من  
 بنده خطائى ننمودم و گر کرده ام (پيشاه از من در گذر!)

Thou hast become a King, put on the Royal robe,  
 think not of punishment and distruction;  
 Animosity of the King is justified with a man  
 who aspires after the throne;  
 O King! Thy power and grandeur will not be  
 diminished by me and a hundred like me;  
 I haven<sup>no</sup>t done ~~any~~ wrong and if I have, O King!  
 forgive me.

The present regime is decidely unfavourable to any individual views on the politics of the country. Poets or writers dare not criticize the Shāh or his government<sup>2</sup>. On the contrary, commendations of the Shāh and the Crown Prince or their actions, whether justifiable or not, may bring satisfaction and security to the panegyrist. In the circumstances the poets will have to relapse into panegyrics, while the attention of many of them has already been canalized into pure lyricism or more ulitarian channels.

1. Chahār Khitāba, pp. 3, 5, 17 and 20.

2. It may be remarked that to-day there is not a single Persian newspaper in which any space for a leading article is reserved.



## Pan-Islamism

Modern Pan-Islamism with its anti-Western tendencies dates from the seventies of the last century, when the integrity of the Muslim states was jeopardised by European Powers. So far as Iran is concerned, this movement affected her but little, due to her traditional nationalistic feelings, religious schism, rivalry with Turkey and above all her political and moral decadence. Yet there are some Persian poets who in their stirring poems have appealed to their co-religionists for urgent solidarity against Western domination.

In A.H. 1313 (A.D. 1895-96), Mīrzā 'Abdu'l-Ḥusayn of Bardasir, better known as Mīrzā Āqā Khān-i Kirmānī<sup>1</sup>, a disciple of Sayyid Jamālu'd-Dīn Asadābādī, while in prison at Trebizonde, composed a long poem entitled Nāma-i Bāstān in imitation of the Shāhnāma. This poem contains a scathing condemnation of Nāṣiru'd-Dīn Shāh and an eulogistic tribute to the late Sultān 'Abdu'l-Ḥamīd of Turkey. There are also many verses in the poem which reflect the wholehearted support of the poet. Some of the verses are quoted below:

همی خواستم تا که اسلامیان  
همه دوستی باهم افزون کنند

بوحدت ببندند یکدیگر میان  
ز دل کین دیرینه بیرون کنند

1. For his biography refer to Ta'rikh-i Bidāri-yi Irāniyān, pp. 6-13, of the introduction and Browne's Persian Revolution, Cambridge, 1910, p. 409.



مراسلہاں را افزا بر شرف      نفاق و جدائی شود بر طرف  
در اسلام آید بفرحمید      یکی اتحاد سیاسی پدید آید

I always wished that the Muslims might with one accord  
gird up their loins in unity,  
That all might promote mutual friendship among themselves  
and dispel the old rancour from their hearts,  
That dignity might increase for Muslims, while disunion  
and dissension were cast aside,  
That, through the glory of Hamid, a political unity in  
Islām might be effected.

On the 18th Jumādā, 1323 A.H. (July 21st, 1905) Adibu'l-Mamālik Amīrī recited at Bākū an address to Ahmad Bey Āqāyeff, the editor of the now defunct "Ḥayāt", the following verses of which are impregnated with Pan-Islamic fervour:

با اتحاد گرائید و اتفاق کنید      که اتحاد شما کم کند ز کفر اثر  
اگر شنیدید المؤمنون کالبنيان      یثد بعض بعضاً ز قول پیغمبر (2)

Resort to solidarity and be united so that your unity  
may diminish the influence of unbelief,  
If you have heard the saying of the Prophet, "The faithful  
are like an edifice, in which one part strengthens  
another.

The same Adibu'l-Mamālik Amīrī wrote a qaṣīda on the causes of the decline of the Muslim power. It was composed at Bākū on Wednesday, the 20th Zi'l-Hajj, 1323 A.H. (February 14th, 1906) and comprises forty-five verses. The poem begins thus:

در این زمانه که بکر جهانیان خرسند      ز چیست ملت اسلام گشته خوار و نرسند (3)  
In the present age when all the inhabitants of the world  
are happy, wherefore has the Muslim community become  
debased and wretched?

1. Ta'rikh-i Bidāri-yi Īrāniyān, pp. 256, of the introductory volume; Āyanda, ii, 917; Browne's Persian Revolution, p. 410.
2. Divān-i Amīrī, p. 265.
3. Ibid., pp. 133-35.



In 1339 A.H./1920-21 A.D. Vahid-i Dastgardī published a poem in his *Armaghān* under the heading "چکانه اتحاد اسلامی" (A qasida on Islamic Unity). In the poem he expresses his deep sorrow at the general decadence of the Muslim world, approves the views of Sayyid Jamālu'd-Dīn regarding the Pan-Islamic movement and ends the poem with the praises of Ahmad Shāh and Amānu'llāh, the ex-King of Afghānistān. His appreciation of the Pan-Islamic movement is reflected in the following verses:

بقون آفرین خوش گفته آن دانشور اول  
جلال ملت ایران جمال الدین افغانی  
که ای اسلامیان از دور تا نزدیک که تمامه  
تسار و ترک و تازی پارس افغان هند و سودانی  
فرو شوید از دل بکبره رنگ نفاق و کین  
که میزاید ملاک نفس زاین اعراض نفسانی (۱)

In the last century well spoke that premier savant, the glorious one of the Iranian nation, Jamālu'd-Dīn Afghānī,

"O, Muslims from far and near, young and old, Tartars, Turks, Arabs, Iranians, Afghans, Indians and Sudanese

Clear amain, the rust of enmity and rancour from your hearts, as annihilation of the soul grows from these selfish motives.

In similar manner many other poets<sup>2</sup> expressed their deep sorrow at the general decadence and stagnation of the Muslims throughout the world and have voiced their appeals through their moving verses for unity and solidarity against foreign aggression.

1. *Armaghān*, i, no. 5, pp. 28-36.

2. See *Divān-i Adīb-i Pīshāwarī*, Tīhrān, 1312 A.H. (Solar), pp. 136-155 and *Diḥqān's Hadya-i Sharq*, Mashhad 1300 A.H. (Solar); Shaykhu'r-Ra'īs-i Qājār, poetically surnamed Ḥayrat, wrote a prose work entitled "*Ittiḥādu'l-Islām*" (Union of Islām).



## Social Revolution

On February 26, 1921, a Soviet-Persian Treaty was signed in Moscow, and in the same year, Furrukhī of Yazd<sup>1</sup> started a communistic paper "Tūfān" (The Tempest) in which articles and poems reflecting socialistic views appeared regularly. Besides this, Persian periodicals<sup>2</sup> and publications<sup>3</sup> from the USSR began to find their way into the country. The propagation of these socialistic ideas was condemned as it was not only repugnant to the religion and custom of the country but also in conflict with the new autocratic State born in Īrān by that time. Their staunch adherents fled to <sup>the</sup> USSR, perhaps never to see their mother country again.

We shall now begin to study the different specimens of poems in which socialistic ideas have been reflected:

The most enthusiastic amongst the poets with socialistic

---

1. He was invited to Moscow on the tenth anniversary of the Soviet Republic.
2. The Āvāz-i Tājik started at Samarqand in 1914 and the Shu'la-i Inqilāb started at Samarqand in 1919.
3. Kreml by Lāhūtī, Moscow, 1923; Akhgar-i Inqilāb by Ṣadru'd-Dīn 'Aynī, Bukhārā, 1923; Namūna-i Adabiyyāt-i Tājik by Ṣadru'd-Dīn 'Aynī, Samarqand, 1925 etc.



tendencies is, no doubt, Lāhūtī of Kirmānshāh, who at present is working in the USSR<sup>1</sup>. Two of his socialistic poems 'Kreml'<sup>2</sup>, (i.e. Kremlin) and "Inqilāb-i Surkh"<sup>3</sup> (The Red Revolution) may be regarded as his master-pieces. The first begins with:

تا چند کنی گریه بر سند نوشیروان؟  
در قصر "کرم" ای دل اسرار نهان بر خوان!  
How long shalt thou shed tears over the throne of  
Nūshīrvān?  
O, Heart! Read the secrets hidden in the Kremlin.

This poem, which comprises sixty-one verses, was first published in the form of a pamphlet entitled 'Kreml' at Moscow in 1923<sup>4</sup>. It is a vehement attack directed against Imperialism.

The second poem 'Inqilāb-i Surkh', which in tone and matter is similar to the first, appeared for the first time in October, 1923, at Moscow in a Miscellany (Majmū'a) published on the occasion of the sixth anniversary of the Soviet Republic. It consists of nine verses, two of which are quoted below:

نو شتم بشادمانی آندم شراب سرخ کز شرق انقلاب آفتاب سرخ

1. Encyclopaedia of Islām, iii, p. 1065.

2. Namūna-i Adabiyāt-i Tājīk, Samarqand, 1925, pp. 587-93.

3. Ibid., pp. 593-94.

4. Ibid., p. 593.



نارم بآن زمان که به نیروی تیگ و داس دشمنانند بگردن سلطان طغاب سرخ<sup>(۱)</sup>

Blithly I'll drink Red wine at the time the  
Red Sun will effect a revolution in the East;  
Proud I'll be at the moment when, with the triumph  
of the "Hammer and Sickle", the peasant will  
lay Red ropes round the necks of Kings.

In the following lines Farrukhī of Yazd longs for a Revolution which will inaugurate a total change:

در کهن ایران ویران انقلابی تازه باید سخت از این سست مردم قتل بی اندازه باید  
تا مگر از زرد روی رخ بایم ای حرفیان چهره ما را از خون سرخ دشمن غازه باید<sup>(۲)</sup>

In old and devastated Iran a new revolution should  
break out, there should be a terrible massacre  
of these lethargic people;  
Maybe, O rivals, that we will discard our bashfulness,  
the crimson blood of the foe should be rouge  
for our faces.

Another of Farrukhī's poem published in the 'Armaghān'<sup>3</sup>,  
under the following heading contains allusions to Red motives:

خانه ما است همان خانه که دارد در سرخ

The house that has a Red door is ours.

Sayyid Abu'l Qāsim "Zarra"<sup>4</sup> and Sayyid 'Abdu'l-Husayn Khān

1. Several Tājik poets like 'Abdu'r-Ra'ūf Fiṭrat, Mīrzā 'Abdu'l-Wahīd Munazzim, Aḥmad Jān Ḥamdī, Ḥabību'llāh Awhādī and Ṣadru'd-Dīn 'Aynī composed poems in imitation of this poem.

(Namūna-i Adabiyāt-i Tājik, pp. 594-98).

2. Sukhan. i, p. 322.

3. Armaghān, no. 9, p. 11, 1st year.

4. Dānish-kada, p. 55; also Sukhan. i, 182.



'Hisābī<sup>1</sup>', now in the USSR, are two other poets who propagated strong socialistic views through their poetic compositions published in the 'Gul-i Zard'.

Yahyá Raihān was imprisoned in the lunatic asylum for the highly socialistic articles published in his political paper 'Nawrūz<sup>2</sup>'. In one of his poems he has commended Lenin<sup>3</sup>.

Habīb-i Yaghmā'i, though not a socialist, has produced at least three poems in which communistic opinions have found expression. A verse from each is given below:

ثروت آنکس که میباشد افزون باید گرفت  
و آنکه کم از دیگران دارد افزون بایست کرد<sup>(4)</sup>

The wealth of the man who has more, should be  
taken away;  
And that of those who have less than others should  
be increased.

ملک و دهقان غنی و مینوا شاه و گدا  
محو باید گردد از روی زمین این نامها<sup>(5)</sup>

The land-lord and the peasant, the rich and the  
poor, the King and the beggar;  
These names should be erased out from the face of  
the earth.

- 
1. Sukhan. i, 132.
  2. Ibid., i, 183.
  3. Bāghcha-i Raihān, Tīhrān, 1338, pp. 38-42.
  4. Sukhan, i, 66.
  5. Ibid., i, 67.



شاید که ضعیفان را اوضاع شود بهتر  
در گیتی اگر مجری دستور لنین باشد<sup>۱</sup>

Perhaps the condition of the feeble will be better, if the principles of Lenin are followed throughout the Universe.

But these poems definitely failed to produce any effect on the Iranian mind. The twentieth century communism met the same fate in Irān as communism in its early form introduced by Mazdak<sup>2</sup> during the reign of Kūbād I (A.D. 487-98 and A.D. 501-31).

---

1. Sukhan. i, 68.

2. A. Christensen's Le règne du roi Kawāsh I et le communisme Mazdakite, Copenhagen, 1925.



### Recollection of past glories

The downfall of the Iranian nation prior to the advent of the present Shāh is well-known. The ignominy the Iranians were put to always kept them alive to the lost magnificence and glory of ancient Īrān and her Kings.

Amīrī, in a song headed "Surūd-i Millī<sup>1</sup>" (National Anthem), visualizes Cyrus, the Great, as being alive and asks the zephyr to blow in the direction of Pasargadae and implore Cyrus, on his behalf, to look after Īrān which is in a deplorable condition. The song comprises five strophes and begins with:

ز راهِ کرم ای نسیم سحر که      سوی پارساگرد بگذر از این ده  
 بیروس از ما بگو کای شهنشاه      چرا کشتی از حال این ملک غافل<sup>۱</sup>

O, Zephyr of the dawn! As a favour, pass towards  
 Pasargadae, by this way;  
 Unto Cyrus, on our behalf, speak, "O, Sovereign!  
 why hast thou turned indifferent to the state  
 of this country?

On the Nawrūz of 1322 A.H. (21st March, 1904), Farrukhī of Yazd recited a musammaṭ at a meeting of the Independent Party of Yazd, in which he inveighed against the autocracy of the Government and expressed his anger at the British and Russian domination over Iran. At this, Zaighammu'd-Dawla, the then Governor of Yazd, was offended and under his orders the poets

---

1. Divān-i Amīrī, pp. 682-83; Sukhan. ii, 61-63.



was put into prison and his lips were sewn<sup>1</sup>. The lines that have references to the ancient monarchs and heroes of Īrān are as follows:

این مان ایران که منزلگاه کیخاورد و سهرورد  
 خوابگاه داریوش و مأمین سیر و سهرورد  
 جای زال و رستم و گودرز و کیخاورد و سهرورد  
 نی چنین با مال جور انگلیس و روس بود<sup>(2)</sup>

Is this the same Īrān which was (once) the halting-  
 place of Kai-Kā'ūs,  
 The resting-place of Darius and the peaceful abode  
 of Cyrus,  
 The land of Zāl, Rustam, Gūdarz, Giv and Tūs?  
 Never was it so trampled upon<sup>3</sup> by the British and  
 Russian oppression.

Ashraf of Gilān has lamented over the past greatness and grandeur of Īrān in the following words:

آنقدرت و شجاعت و جوش و خروش کو  
 شیران جنگ جوی پلنگینه پوش کو<sup>(3)</sup>

Where are that power, valour, enthusiasm and fervour?  
 Where are the warlike lions clad in panther's skin?

Pūr-i Dāvūd in his poem "Īrāniyān! Īrāniyān!" composed on September 1, 1915, ardently reminds his countrymen of the past glories of Īrān, the triumphs and achievements of her worthy

1. In 1930 when I was in Tīhrān, I saw marks of the stitches still showing on his lips.

2. Sukhan. i, 314.

3. Bāgh-i Bihisht, pp. 55-56; Sukhan. i, 166.



Monarchs. He further passionately appeals to them to rise up, unsheathe their swords and put their enemies to rout. A few verses of the poem are:

آرید یاد آن روز را آن لشکر پیروز را      یاد می هم از شاهنشاهان ایران ایران  
 چشمید و سام و زاب کو طهمورث و داراب کو      کو ایرج از پیشینیان ایران ایران  
 کورش چه شد کبکوج کو کورادشیر و فرّاو      کینخر و آن شاه کیان ایران ایران<sup>(1)</sup>

Call to mind those (ancient) days and those victorious armies, bring to mind also your sovereigns,  
 O Iranians! O Iranians!

Where are Jamshīd, Sām and Zāb? Where Tahmūras and where Dārāb? Where is Īraj of the Pishdādiyān?  
 O Iranians! O Iranians!

What has become of Cyrus? Where is Cambyeses? Where is Ardashīr and where his pomp? Where is Kai-khusrav, the Kayānian King? O Iranians!  
 O Iranians!

‘Ārif<sup>2</sup>, Baizā’i<sup>3</sup>, Ḥisāmzāda<sup>4</sup>, Raiḥān<sup>5</sup>, Ṣūratgar<sup>6</sup> and Masrūr<sup>7</sup>

are among others who have contributed poems with reference to the bygone glories of ancient Īrān, her magnificent Monarchs and invincible warriors.

1. Pourān-Dokht-Nāmeḥ, pp. 44-45 (Persian Text).

2. Sukhan. i, 214; Divān-i ‘Ārif p. 35 (Song Section).

3. Sukhan. ii, 77.

4. Ibid., i, 73-76.

5. Bāghcha-i Raiḥān, p. 8.

6. Sukhan. ii, 264-65; Naw Bahār, no. 27, p. 474, 1341 A.H.

7. Sukhan. ii, 332-33.



### Glorification of Zoroaster and his religion

Religious intolerance and fanaticism are rapidly dying out in Īrān. The Iranians not only have genuine sympathy and good feeling for all Zoroastrians, whom they look upon as members of the same race and blood, but have also begun to proclaim their regard and affection for the religion of their remote ancestors. Poets, too, are proudly singing the glories of Zarathushtra and his religion.

In 1918 Dānish of Isfahān composed a poem of thirty-seven verses in praise of Zoroaster. In the same year the poem was published in the form of a booklet at Istanbul with the title "Kunjkāvl dar Zartusht". The booklet also comprises a short critical biography of Zoroaster by him. A major portion of the poem has been selected in the second volume of our Sukhanvarān-i Īrān<sup>1</sup>. We shall quote only the closing verse in which he puts himself, as the Ḥasān of Zoroaster, as against Ḥasān b. Šābit, the panegyrist of the Prophet Muḥammad:

شنیدستم که ختم انبیا را بود حسانی کنون در کیش یزدانی منم حسان زرتشتی

I've heard that the last of the prophets had a Ḥasān,  
Now in the Yazdānī faith I'm the Zoroastrian Ḥasān.

On the 20th June, 1920, while in Berlin, Pūr-i Dāvūd (who

1. Sukhan. ii, 121-24.

2. Kunjkāvl dar Zartusht, p. 13, Istānbūl, 1918; Sukhan. ii, 124.



has translated with commentaries the Gāthās, Washts, the Khordēh Avestā and the Yasnā) composed a poem entitled Amashāspandān<sup>1</sup> comprising 174 verses. In this long poem the poet has described how the seraphic messenger appeared to Zoroaster in a vision and led his soul in trance to the glorious presence of Ahura Mazda and the six Amesha Spentas, who instructed him in the cardinal doctrines of the Religion<sup>2</sup>. Then, after speaking of the glories and decadence of Irān he closes the poem with a prayer to Ahura Mazda for His mercy and grace. The opening verse is:

یکی بامدادان فروشد سروش  
به زرتشت اسپنتان زد فروش

One morn the Seraph came down to Zarathushtra  
Spitama (and) exclaimed.

Pūr-i Dāvūd has often referred to Zoroaster and his religion in other poems too. These compositions show the profound respect and sympathy he cherishes at heart for the Zoroastrian faith.

Ma'āni of Shīrāz pays his tribute to Zoroaster in the following words:

جان من بامداد ندای زرد بهشت      بنده ام در خاک پای زرد بهشت  
آنکه عالم را منور کرده است      نیست جز نور صفای زرد بهشت<sup>(3)</sup>

1. Pourān-Dokht-Nāmeḥ, pp. 68-75, also Dinshah, PPR, pp.236-40.

2. For a detailed description see A.V.W. Jackson's 'Zoroaster', London, 1899. pp. 36-42.

3. Dūr-Numā-yi Irān, May number, 1929, Bombay.



May my life be sacrificed for Zoroaster, I am a slave  
sitting in the dust at Zoroaster's feet;  
That which has enlightened the world is nothing save  
the bright effulgence of Zoroaster.

Even coming to a lower sphere 'Ishqī's operetta "Rastākhīz"<sup>1</sup> is another example of the re-awakening of interest all over Īrān in her ancient glory, her ancient Kings, her religion and her great Prophet Zarathushtra<sup>2</sup>. Towards the end of the poem the soul of Zarathushtra has been invoked with all humility and reverence thus:

ای پیغمبر آسمانی - زرتشت  
تو بر ایران و ایرانی - پیک نهانی - زرتشت  
دست ما بدان یک تو - حقیقت یزدان  
سر بپوش نهیم بر خاک تو - سعادت ایران (3)

O, heavenly Prophet — Zarathushtra!  
Thou art, O Zarathushtra! A hidden Messenger of  
Īrān and the Iranians;  
Thee we implore, O Truth of God!  
We bow our heads down in apology at thy feet,  
O Bliss of Īrān'.

Farrukh of Khurāsān commends Zoroaster thus:

زردشت که نور را خدا میدانست      ز آتش همه چیز را بپا میدانست  
امروز بخار و برق ثابت کردند      گمان رهبر پارسی بپا میدانست

- 
1. Divān-i 'Ishqī, pp. 22-30; Dinshah, pp. 464-483.
  2. Rastākhīz translated by I.J.S. Taraporewala, p. 2, Calcutta, 1925.
  3. Sukhan. i, 254.
  4. Īrān League Quarterly vol. ii, July, 1932, p. 63 (Persian section).



Zarathushtra considered Light to be God; he held  
that every thing emanated from Fire;  
To-day steam and electricity have proved that the  
Iranian Prophet was right.

In similar manner Zandukht Khānum,<sup>1</sup> sometime editress of  
the monthly "Dukhtarān-i Īrān", Masrūr<sup>2</sup> and many others have  
sung the <sup>praises</sup> glory of Zoroaster.

- 
1. Iran League Quarterly, ii, no. 4, July, 1932, pp. 61-3,  
(Persian section).
  2. Mihr, no. 7 of the 1st year, p. 550.



## Patriotism

After an age-long slumber, the Iranians have regained their national soul. To-day waves of patriotism are running high throughout the length and breadth of Īrān. Modern poets do not get tired of composing poems on patriotism.

Of the different poets who have contributed poems on this theme 'Ārif stands most prominent, though Adīb-i Plshāwarī gave the lead with the following charming lines contained in his qaiṣar-nāma. Here "Mother Īrān" addresses her sons thus:

تو ای پروریده بخونِ دلم      چگونه ز مهر تو دل بگسدم  
نداری ز بنِ هیچ پاس مرا      فراموش کردی سپاس مرا (۱)

O, thou (who wast) nurtured on my heart's blood,  
how can I shatter my heart by divorcing  
my love for thee?

Thou hast absolutely no regard for me, thou hast  
forgotten the gratitude due to me.

'Ārif has produced many poems and songs (taṣnīfs) which echo his strong patriotic sentiment. The poems "Āzarbāyjān<sup>2</sup>", "Love for Āzarbāyjān<sup>3</sup>", " 'Alī-jān<sup>4</sup>", "Thoughts of the Mother-land<sup>5</sup>", "The Sovereignty of Beauty<sup>6</sup>" and the songs, "The Crooked

1. Sukhan. i, 5; also Dinshah, p. 7.

2. Dinshah, pp. 408-9.

3. Ibid., 413-14.

4. Divān-i 'Ārif, pp. 260-66; Sukhan. i, 200-201.

5. Sukhan. i, 195.

6. Dinshah, p. 424.



Sky<sup>1</sup>", "Speak Persian<sup>2</sup>" may be considered to be his master-pieces impregnated with the fervour of patriotism. In the poem 'Love for Āzarbāyjān', he declares:

ز استخوانِ نیاگانِ پاکِ ما این خاکِ عجیبِ شده است مقدّس تر از همه چیز است<sup>(3)</sup>

With the bones of our sacred ancestors, this soil  
has been kneaded and so 'tis holier than  
everything else.

Akhgar, the soldier-poet of modern Īrān has composed no less than five beautiful poems on the subjects, viz. 'Love of the Mother Country<sup>4</sup>', "Be the Owner of the House<sup>5</sup>", "The Mother Country and the King<sup>6</sup>", "Love for Īrān<sup>7</sup>" and "Traitor to One's Country<sup>8</sup>". In his 'Love of the Mother Country' he shows his patriotism in a martial spirit thus:

مواظب سرسبت و قشونِ حافظ کشور      دل را به قشونِ وطنِ آویخته دارم  
در راهِ دفاعِ وطنِ پاکِ شب و روز      بر رویِ عدو تیغِ برآویخته دارم<sup>(9)</sup>

1. Dinshah, pp. 118-19; Sukhan. i, 202-203; Dīvān-i 'Ārif, pp. 14-15 (songs).

2. Dinshah, pp. 410-11.

3. Ibid., p. 414.

4. Ibid., p. 60.

5. Ibid., p. 61.

6. Ibid., p. 63.

7. Ibid., pp. 70-71.

8. Ibid., p. 74.

9. Ibid., p. 74.



The hair is the protector of the head and the  
 army the protector of country, I keep my  
 heart clinging to the army of the country;  
 In defence of the sacred soil, night and day,  
 I keep my sword drawn against the face of  
 the foe.

'Ishqī in his so-called operetta 'Rastākhīz'<sup>1</sup>, (The Resurrec-  
 tion) which has attained great popularity<sup>2</sup>, has voiced the  
 aspirations of modern Īrān. The following lines are remarkably  
 pathetic:

ای وای که دیرانه شد آن مملکت پیر    کش روی زمین کشور خون خواندی و شمشیر  
    به نیروی دلیران    مهین بیرق ایران  
    بد بلند در روم و در چین    بر فراز قصر سلاطین  
 ابن خرابه قبرستان نه ایران ماست    ابن خرابه ایران نیست کجاست (۳)

Alas that this ancient realm, which the world  
 regarded as the land of chivalry and the  
 sword, is ~~is~~ ruined,  
 Through the valour of her mighty sons, the  
 glorious banner of Īrān,  
 Flew high in Rome and China, over the palaces  
 of Kings,  
 This mouldering graveyard is not the Īrān of ours,  
 This desolation is not Īrān. O, where is Īrān?

The poetess Nīmāj Khānum of Salmās composed a spirited  
 poem when the northern provinces of Persia were invaded by the  
 Turks during the Great War. Her father and other relatives were  
 killed in the raid. The following are the concluding verses

- 
1. Divān-i 'Ishqī, Tīhrān, 1348 A.H. pp. 21-30.
  2. Rendered into English by Dinshah, v. PPR. pp. 464-83 and  
 also by I.J.S. Taraporewala in Calcutta, 1925.
  3. Divān-i 'Ishqī, p. 25.



which faithfully describe her patriotic sentiment:

آزادگی بدسته شمشیر بسته اند      مردان همیشه تکیه خود را بدو کنند  
قانون خلقت است که باید شود دلیل      هر ملتی که راحتی و عیش خو کنند<sup>(۱)</sup>

They have fastened Freedom to the hilt of the sword, the heroes always rely upon it;  
'Tis the law of nature that a nation must fall into humiliation when it indulges in ease and luxury.

In short many poets like Bahār<sup>2</sup>, Badī'uz-zamān<sup>3</sup>, Hisāmzāda<sup>4</sup> Ashraf<sup>5</sup>, Sayyid 'Alī Shāyigān<sup>6</sup> and Ḥabīb-i Yaghmā'i<sup>7</sup> have produced charming poems on the subject. To avoid the tedium of lengthy discourse, we shall conclude our essay by quoting the following lines from the 'Mother-country' (Vaṭan)<sup>8</sup> of 'Abdu'l-Azīm Khān Qārīb:

ای وطن ای حبّ تو آئین من      دوستیت کیش من و دین من  
دولت و اقبال تو پاینده باد      نام بلندت بجهان زنده باد

- 
1. Āyanda, ii, 461.
  2. 'A Tribute to Sir Edward Grey' (v. Browne's, PPMP. p. 253-55) and Damāvandiyya (v. Āyanda, ii, 486-87).
  3. The Īrān of Yesterday and the Īrān of To-morrow (Āyanda, i, 598-600).
  4. His poem on "Pasargadae" (Sukhan. i, 73-76).
  5. Many poems in Bāgh-i Bihisht, Tihiran, 1338, (?) and Jild-i Duvvum-i Nasīm-i Shimāl, Bombay, 1346.
  6. Īrānshahr, iii, 588-89.
  7. Sukhan. i, 65.
  8. Ibid., i, 223.



### Woman in Modern Persian Poetry

Many of the characteristic features of Modern Persian poetry are largely the result of the social, cultural and political changes which they reflect. It is only natural then that a considerable portion of it is devoted to the new attitude towards women in Īrān which constitutes one of the most important changes in Iranian life during recent years. It reflects the weakening of the grip of religious tradition which formerly hampered the participation of women in the struggle of the present age. This subject will be dealt with under four heads:-

1. Her changed position
2. Her part in the national renaissance
3. Polygamy
4. Veil

It will be shown that modern Iranian poetry not only registers these changes, but in itself is a mighty factor towards popularising these new ideas.



## Her changed position

Islām, no doubt, raised the position of women to a very great extent. The Prophet of Islām secured to women rights which they had not possessed before. Though her legal status was greatly elevated, yet her social condition <sup>was</sup> is not much ameliorated. In the lands of Islām, even until lately in Turkey and Irān, she has been treated with neglect and indifference. She has been deemed inferior in intelligence and character to man. This depreciation of women has been voiced by many classical poets like Firdausi<sup>1</sup>, Asadi, the younger<sup>2</sup>, Nizāmi of Ganja<sup>3</sup>, Jāmi<sup>4</sup> and others. Though there are exceptions<sup>5</sup>, yet on the

1. Compare: زن داورها بر دو در خاک به جهان پاک از این بر دو ناپاک به

2. Cf. زن نیک در خانه ما راست و گنج زن بد چو دیو است و مار شکنج

3. Nizami says: زن از ایندو چو گوسفند است که در گله است راست

3. Nizami says: زن از پهلوی چو گوسفند بر خاست نیاید هرگز از چپ راستی راست

4. Cf. Jami: زن از پهلوی چو سده نعیمه تا کس از چپ راستی هرگز ندیده

5. Sa'di has praised women who are good-natured, pious and obedient:

زن خوب فرمانبر و پارسا کند مرد در ویش را پادشاه

And according to Maktabi of Shirāz a woman is a lasting wealth if she is pious and child-bearing:

زن پر مهر و کارزاینده مرد را دولتیت پابنده



whole the poets of Irān have been uncharitable in their opinion about women. But the modern poets are striking quite a different note to-day. They are urging upon their countrymen to elevate the social condition of women and not to treat them with neglect and indifference.

Ashraf of Gīlān was, perhaps, the first poet who, in a poem entitled, "Ahvāl-i Zanān-i 'Arab", urged upon his countrymen to pay due regard to women as enjoined by the Prophet of Islām. Some of the verses are:

گفت حکم اللہ اینست ای کرام	باید از زنہا نمائید احترام
زن اگر موجود در عالم نبود	در زمانہ یک نفر آدم نبود
ہست جنت زیر پای مادران	جان فرزندان ندای مادران

He (the Prophet) said: O noble men this is the order of Allāh that you should pay respect to women; If woman didn't exist in the world, there wouldn't have been a single man; 2  
Paradise is 'neath the feet of mothers, let the lives of sons be sacrificed for mothers.

Yahyá Raihān in the first issue of his bi-weekly "Gul-i Zard" dated Sha'bān 27, 1336 A.H. (June 7, 1918)<sup>3</sup> published

1. Bāgh-i Bihisht, p. 300.

2. It refers to the tradition (حدیث): الجنة تحت اقدام الامهات

3. Issue no. 1, p. 2. The opening verses are:

کہ کہ باشد کز او ان کودکی دارد با الفت کہ مارا میدہد در عالم ضعف طفولیت  
 بہ شیر خیرین زار ان پستان چون ستر بود مادر بود مادر بود مادر



the verse translation of a French poem "On Mother"<sup>1</sup>. This verse translation excited the poetic zeal of Īraj Mirzā to compose two poems on the same subject. The first was published in the 'Dānish-kada dated June 22, 1918<sup>2</sup> and the second in the 'Gul-i Zard' of July 21, 1918<sup>3</sup>. The first poem, which has gained considerable popularity<sup>4</sup> begins thus:

گویند مرا چو زار مادر      پستان بدین گرفتن آموخت  
شهابر گاهواره من      بیدار نشست و خفتن آموخت

They say, when mother bore me, she taught me how to  
suckle her breast;  
At nights by my cradle she sat awake (and) taught me  
how to sleep.

Vahid has a poem with the heading "Zan u Mard" in which he

1. Just below this verse translation of Raihān there appears the following quatrain by Bahār in which he indicts mothers for the wrongs they do to their children:

که ما را یاد داد از کودکی کذب و دغل بازی      فنون دزدی و قلاشتی و حرص و حیل سازی  
که طفلانرا کنند از کودکی محروم کور و کر      بود مادر بود مادر بود مادر بود مادر

2. No. 3, p. 139.

3. No. 4, p. 2, the first verse is:

پسر! رو نذر مادر دان که دایم      کشد ریخ پسر بیچاره مادر

4. The late Prof. Browne has concluded the dedication of the fourth volume of his Literary History of Persia to his mother with this poem. Also republished in various journals viz., 'Gul-i Zard', no. 6, p. 2; Īrān-shahr, ii, 689; Āyanda, i, 666.



has argued the superiority of women to men. He says:

زنست ار در جهان نایک ار در  
بتر از ماده ار در ار در نر<sup>(۱)</sup>

If woman is an impure dragon in the world  
Then the male dragon is worse than the female dragon.

Afsar holds men responsible and accuses them for the backwardness of women in the following words:

دست چپت از راست ندارد کم و کاست میکرد اگر کار قوی بود چو راست  
گر زن نبود جو مرد تقصیر شماست از بهر زنان علم و هنر باید خواست<sup>(۲)</sup>

Thy left hand is not inferior to the right hand; had  
it been doing work, it would have been as  
strong as the right hand;

If woman is not like man, the fault is yours,  
We should demand education and art for women.

---

1. Vide Armaghān, ix, pp. 73-76.

2. Pand-nāma-i Afsar, p. 9; Sukhan. ii, 46.



### Her Part in the National Renaissance

Despite the fact that the Prophet of Islām made the acquisition of knowledge incumbent on every Muslim man and woman<sup>1</sup>, the educational condition of women has been deplorable throughout the Muslim world. The same has been the condition in Muslim Īrān. The modern poets of Īrān have played a successful part in making their people understand that female education is a question of vital importance for the advancement of their country. New social values of women have found expression in their poems.

Sayyid Ashrafu'd-Din attempts to awaken the Iranian girls from their lethargy and advises them to acquire knowledge in the following words:

روز نشاط عالم است ای دخترک بیدار شو وقت بلوغ آدم است ای دخترک بیدار شو

\* \* \*

اندر اروپا سر بر در علم و تحصیل هنر زن اندست و افست ای دخترک بیدار شو

'Tis the day of universal joy, wake up, o little girl!  
'Tis the age of <sup>the</sup> attainment of perfection for humanity  
Wake up o, little girl!

\* \* \*

In Europe, from one end to another, in knowledge and attainment of Art,

Women are superior and more advanced  
Wake up o little girl!

---

1. The tradition referred to above is:

العالم فریضهٔ علی کل مسلم و مسلمة



Yahyá Dawlatābādī in his poem "Khitāb bi Bānūān" (An address to ladies) has discussed the necessity of female education elaborately. This poem is a Tarjī'-band (Return Tie) comprising seven strophes, each of eight distichs. Some verses selected from different strophes are:

ای دختر دورۀ طلایی	بشتاب بجانب دبستان
در حاجت علم و فضل و دانش	فرقی نبود ترا ز مردان
پروردن کودکان دانا	* با بی خبری و ناتوانی *
دانی بمثل چگونہ باشد	کوری که نموده دیده بانی

O, Girl of the golden age! Hasten towards school  
In the need of learning, accomplishment and wisdom,  
there's no distinction between you and men.

To bring up intelligent children with (thy) ignorance  
and incapability,  
Knowest thou what 'tis like? 'Tis like a blind man  
keeping watch.

A poem of Lāhūtī, with the heading "Bi Dukhtarān" (To Girls!) was published in the "Āvāz-i Tājik" dated the 12<sup>th</sup> and the 18th February, 1928. One verse is quoted below:

من بنزیابی بی علم خریدار نیستم      حسن مفروش دگر با من و کردار بیار

I don't appreciate the beauty of one who is ignorant,  
Sell not beauty any more to me, rather show (thy) worth.

1. PPR. pp. 666B-666D.

2. Namūna-i Adabiyyāt-i Tājik, pp. 605-608.



In 1929, Qulzum in his "Haftād Mawj" addressed the girls as:

دختر! ای مادر نژاد جدید	دختر! ای اصل نسل آئنده
دختر! ای مادر نژاد جدید	دختر! ای اصل نسل آئنده
تو بگیر از گذشته عبرت و باش	نسل آئنده را نماینده
تو گل بوستان دانش شو	سران بابل سر آئنده <sup>(۱)</sup>

O, Girl! O mother of the new race: O Girl! O source  
of the generation to come!  
Take example from the past and be a representative  
of the future generation;  
Be thou a rose in the garden of knowledge and thy  
sons warbling nightingales.



## Polygamy

Modern poets of Īrān are fully aware that Polygamy is opposed to the general progress of civilized society and culture. In Īrān, this practice is looked upon with repugnance and, though its abolition is likely to affect the birth-rate, there is every reason to believe that, before long this great social evil will be a thing of the past.

Let us see what the modern poets of Īrān have got to say on the subject:

First we have the verdict of Afsar — one good wife is sufficient for a man. He maintains that polygamy is not really sanctioned in Islām. "It is true" says he, "That Islām allowed several wives<sup>1</sup>, but it allows them with the stipulation that equal treatment shall be accorded to all the wives<sup>2</sup>, which is practically an impossibility. Thus Islām rather restrains than encourages polygamy". He says:

یک زن خوب مرد را کافیت بیش از این هم دگر نمی‌شاید  
گر خدا گفت با عدالت گفت وان ز دست تو بر نمی‌آید (3)

One good wife is sufficient for a man, more than this is not befitting;

---

1. Cf. Qur'ān 4: 3.

2. Ibid., 4: 128.

3. Sukhan. ii, 38-39; also Pand-nāma-i Afsar, pp. 7-8; Dinshah p. 95.



If God hath allowed it, He hath done so with the provision of equity and that cannot be fulfilled by thee.

Pūr-i Dāvūd condemns polygamy as "the worst of sins". In his poem written at Erlangen, on February 1st, 1919, he describes the evils caused by it and emphatically pronounces that the present degraded conditions of Īrān is due largely to the polygamy practised by her people. This poem comprises thirty-nine verses, a few of which, selected at random, are quoted below:

آنک دوزن را ز بهر خویش روادار دارد      تربیت قرن راست قاتل و دشمن  
بیش از یک زن زهر مرد در این روز      روح وطن راست ریخ و درد و زلفین<sup>(۱)</sup>

He who permits himself to take two wives, is a traitor and an enemy to the education and culture of the age;

More than one woman for a man in these days, brings grief, distress and terror to the spirit of the nation.

Although an orthodox shi'ite and sometime student of Islāmic Jurisprudence at Najaf, yet Sayyid Ashrafu'd-Dīn apprehended the evil effects of polygamy. In one of his poems he gives his candid opinion thus:

دوزن در خانه آوردن خلاف است      زانرا از خود آزردن خلاف است<sup>(۲)</sup>

To bring two wives to a home is improper, to aggravate women against one's self is unwise.

1. Sukhan. i, pp. 55-56; Pourān-Dokht-Nāmeḥ, pp. 59-61.

2. Bāgh-i Bishisht, pp. 286-88.



Rūhānī is another contemporary poet, perhaps the most humorous of all, to draw a pathetic picture of the physical and mental condition of a man with two wives, which he does in two poems, one entitled "Sar-i Mard-i Du-Zana<sup>1</sup>" (The Head of a Man with Two Wives) and the other "Tan-i Mard-i Du-Zana<sup>2</sup>" (The Body of a Man with Two Wives).

---

1. Sukhan. i, 124; Fukāhiyyāt-i Rūhānī, p. 56.

2. Ibid., 124-25; Ibid., 57.



## Veil

The system of wearing the veil prevailed in Īrān until very recent times. When political consciousness dawned upon the minds of the people, they could not shut their eyes to social evils which were detrimental to the progress of the country. The abolition of the veil, which was enforced by an Imperial edict in 1936, is a bold step in the direction of social progress. To-day the removal of the veil is an accomplished fact. We shall now study the part played by the poets in this direction.

Īraj Mirzā, a scion of the Qājār dynasty, threw his weight on the side of the removal of the veil. He burst forth impatiently:

خدا یا تا کی این مردم بخواهند      زنان تا کی گرفتار مجانبند  
مگر زن در میان ما بشر نیست      مگر در زن تمیز خیر و شر نیست

O Lord! how long will the Nation remain insensible,  
how long will women remain in the clutches  
of the veil?

Are women not human amongst us, or in women is  
there no power of discretion between good  
and evil?

The cause of the emancipation of women found an ardent supporter in the young poet 'Ishqī. He concluded his famous poem "The Black Shroud" ( کفن سیاه ) with the following stirring

---

1. Divān-i Īraj, Tīhrān, 1349 A.H., part ii, p. 12; Sukhan. i, 16-17.



lines:

با من اریک دوسه گوینده هم آواز شود  
 کم کم این زغمه در جامه آغاز شود  
 با همین زغمه با روی زنان باز شود  
 زن کند جامه شرم آرد و سرفراز شود  
 ورنه تا زن به کفن سر برده نبی از ملت ایران مرده<sup>(۱)</sup>

If some two or three poets raise their voices in  
 unison with me,  
 Gradually this murmur will begin to pervade the  
 country,  
 By these chants the faces of women will be  
 unveiled,  
 Women will take off the disgraceful dress and will  
 become exalted,  
 Pleasure will be derived from the social life,  
 Else so long as women ~~bore~~<sup>have</sup> their heads thrust  
 in a shroud,  
 One half of the Iranian nation remains dead.

'Ishqī's cry was not a cry in the wilderness. It found  
 support from a host of eminent poets.

The poet, Pizhmān raised his voice against the veil and  
 said that it was sanctioned neither by religion nor by law or  
 wisdom, and if a body of women had the courage, they might  
 easily tear away the veil. He says:

قانون و دین و عقل و تمدن با اتفاق قابل دفع پیچ و بر رفح چادرند

1. Dīvān-i 'Ishqī, Tīhrān, 1308 A.H. Solar, p. 102; Īrān  
 League Quarterly i, October 1930-January 1931, nos. 3-4,  
 pp. 203-5.



آیا بود که دسته از پاکدامنان بهمت کنند و پرده او بام برورند<sup>(۱)</sup>

Law, religion, wisdom and civilization with one accord justify the removal of picha<sup>2</sup> and mantle;

Would that a group of chaste ones might take courage and tear asunder the veil of superstitions.

In like manner Bahār<sup>3</sup>, Hīsāmzāda<sup>4</sup>, Zainu'l-‘Ābidīn Hikmat poetically surnamed Farah<sup>5</sup>, Shahriyār<sup>6</sup>, ‘Ārif<sup>7</sup>, Lāhūti<sup>8</sup> and others were not slow in joining the movement. They considered it regrettable that the fair sex should be secluded, while the rest of the world was free. They exhorted women to cast aside the veil from their faces.

- 
1. Sukhan. ii, 102; also Pizhmān's 'Bihtarīn-i Ashfār, p. 74.
  2. A substitute for the veil made of black horsehair about nine inches square in size, worn by Iranian women over the forehead to hide or expose their faces at will.
  3. Gulhāy-i Adab, p. 19.
  4. Sukhan. i, 76-77.
  5. Īrānshahr, ii, 600-65.
  6. Dīvān-i Shahriyār, Tīhrān, 1310 A.H. Solar, pp. 29-30; Sukhan. ii, 256.
  7. Dīvān-i ‘Ārif, Berlin, 1924, pp. 196-97; Gulhāy-i Adab, p. 19; Dīnshah, pp. 425-26 and 427.
  8. Sukhan. ii, 314; also La‘āliyy-i Lāhūti printed in Istānbūl.



## Speed and transport

One of the great changes of our time is the general acceleration of the rhythm of life. In its abstract form this idea is perhaps inaccessible to expression in poetry, but the new means of rapid communication, such as railways, motor-cars and aeroplanes have greatly struck oriental poets by their novelty.<sup>1</sup> The subjects would seem too technical and matter-of-fact for poetry, but what appealed to the imagination was the spectacular character of <sup>the</sup> new contrivances, which seemed to realize the dreams of old legends and fairy tales about King Kay-Qabad's aerial flight and King Solomon's magic carpet.

Rūhānī has a poem of fifteen verses in which he has given an enigmatic

مرکبی دارم و این طرفه که باشد خور و نه علف خواهد و نه یونجه و نه کاه و نه جو (2)  
 مرکبی دارم و این طرفه که باشد خور و نه علف خواهد و نه یونجه و نه کاه و نه جو (2)

I've a vehicle and 'tis strange that it is self-moving, it requires no fodder, no hay, no grass and barley.

Vahīd<sup>3</sup>, Pāzārgād<sup>4</sup> and Nāzīrzāda have composed poems on the 'Motor-car' (خودرو). Marr in his article on 'Contemporary means of transport' has quoted the poems of Vahīd and Pāzārgād.

- 
1. George Marr wrote an article on this subject which was published in the Mémoires du Comité des Orientalistes, V, pp. 221-34.
  2. Fukāhiyyāt-i Rūhānī, Tihirān, 1313 A.H. Solar, pp. 54-55.
  3. Armaghān, ix, p. 197; Marr's article, p. 233. Vahīd has another poem on 'Motor-car', vide Armaghān, vii, p. 35.
  4. Marr's article, p. 231.



The first verse of the poem "Automobile" (التوسيل) by Nāẓir-zāda is given below as a specimen:

کردم سفر بامر کبی در راه سپردن بی بدل اسبان تازی از دوش مانند چون خر در وحل<sup>۱</sup>  
 I journeyed by a conveyance, unique for travelling.  
 The Arabian horses, compared to its speed are like  
 asses (fallen) in a mire.

Badī'uz-Zamān Furūzānfar wrote a qasīda<sup>2</sup> entitled "Rāh-i Āhan" (The railway). It was first published in the "Āyanda" and has also been incorporated in our Sukhanvarān. The portion of the qasīda which deals with the Railway begins with:

دیدم دو خط از آهن کشیده ز دو سوراخست چون خطهای میطر<sup>۳</sup>  
 I saw two lines of iron drawn from two sides  
 straight like the lines drawn by a ruler.

Afsar, knowing how the railways play an important part in the economic advancement of a country and in affording an easy communication between different countries and different parts

1. Namakdān, third year, no. 4, p. 64 and no. 5, pp. 12-13.

2. In metre and style it is similar to the well-known qasīda of Minūchihrī which opens thus:

شبی گیسو فرو هشته بامن پلاستش سحر و قیریش گرزن

(V. Kazimirski's Menoutchehri poem no. 31, pp. 81-83, Persian Text).

3. Āyanda, i. pp. 26-27; Marr's art., pp. 224-25; Dinshah pp. 184-86; Sukhan. i, 33-34.



of the same country, emphatically asks the Iranians to construct railways in their country:

ای ایرانی ہرہ بانی تا کی؟ راہ جو پل صراط کی گر در طی؟  
گر خون نشود روان تن افتد ار کار ثروت خون است و راہ آہن رگ دہی!

O, Iranians! How long will you lag behind? When will the road like the Bridge of Hell, be traversed? If the blood be not in circulation, the body stops work; wealth is blood and the railways the veins and tendons.

The aeroplane ( طیارہ ) has attracted the attention of several poets who have contributed a good many poems on it. Marr, in his above mentioned article, has quoted three poems as specimens by three lesser known poets, viz., Muḥammad Hādī of Bīrjand, Abū'l-Qāsim Shahīdī and Muḥammad Kāzīm-i Tīhrāniyyān. Vahīd depicts the aeroplane in the following words:

آن سلیمانی بساط از علم شد گردون نور ز نفسون دیو و دیا جادوی جن و پری  
ہاں بین طیارہ را ایدون کہ از نیروی علم زین بہ پشت باد بر بستہ چو ابر آری (۲)

Through science and not through the enchantment of demons and ghosts<sup>3</sup> or the socery of genii and fairies this carpet of Solomon traverses the sky;

Lo! The aeroplane, now by the power of knowledge, has saddled the back of the wind, like the cloud, of the month of Āzar<sup>4</sup>.

1. Pand-nāma-i Afsar, Shīrāz, 1311 A.H. Solar, p. 22.

2. Armaghān, vii, 34.

3. Literally a beast of prey or wild beast.

4. Āzar is the Syrian name for the month of March and should not be confounded with Āzar, the 9th month of the Persian year.



The best poem on the aeroplane so far produced in Persian is the qasīda "On the Great War and in Praise of the Aeroplane" by the veteran poet Adīb of Peshawar. Full of classicism as the qasīda is, it is charming and reminds us of qā'ānī. The opening verse is:

روئینه شایینا نگر با آتشین چنگالها گسترده اندر باختر برای کین و بالها<sup>(۱)</sup>

Lo! The brazen falcon with fiery talons, hath  
spread in the West ~~and~~ the wings and feathers  
of rancour.

Vahīd, so far, seems to be the only poet to have written a short stanza on the submarine (غواصه). It begins thus:

غواصه چون نهنگی روئین تن دریا نورد و صاعقه جولانست<sup>(۲)</sup>

The submarine, like unto a brazen-bodied crocodile  
is the traverser of seas and rapid as  
lightning.

---

1. Divān-i Adīb-i Pīshāwari, p. 8.

2. Armaghān, viii, 98.



## Conclusion

The end of classicism  
and its later survival.

There may be some difference of  
opinion about the moment at which

---

the classical period of Persian poetry ended. Browne strongly refutes the view that Jāmī was "the last great classical poet of Persia<sup>1</sup>". Some more radically minded scholars close their list of classical poets with Ḥāfiẓ. But this much is certain, the long and brilliant rule of the Safavids (A.D. 1502-1736) did not produce any great poet. On the other hand the post-Safavid period, in spite of its struggles and revolutions, was not devoid of talents<sup>2</sup>. The earlier period of the qājārs has some first rate technicians like qā'ānī and Yaghmā, who had nothing very original to say but at least maintained the highest standards of professional skill. Consequently the poetical

---

1. See his lecture on "The Literature of Persia" delivered on April 26, 1912, before the Persia Society of London (published for the Society by John Hogg, pp. 18-19); also his Literary History of Persia iii, 435, 437 and PPMP. The Translator's Preface, p. XV).
2. See the anthologies Tazkiratu'l-Mu'āṣirīn (contained in the Kulliyāt lithographed at Cawnpore in 1893), Riyāzu'sh-Shu'ara (see Rieu's Persian Cathologue, p. 651), Ātash-Kada (lithographed at Bombay in 1277 A.H./1860-1 A.D.) and Majma'u'l Fuṣahā (lithographed at Tīhrān in 1295 A.H./1878 A.D.).



armour was preserved intact for the new generation, though it cannot be denied that it often hampered the movements of the poets who had to write under changed circumstances.

The late beginning  
of Modern Persian  
poetry.

---

The latter part of the nineteenth century was a period of literary revolution for oriental languages in general, owing to the impact of Western arts and sciences. New movements were started in Turkish, Arabic, Urdū, Bengali and other languages and before long a considerable amount of poetic compositions, known as "Modern Poetry", saturated with the spirit of a new age, came into being. Persian could not remain unaffected by the tendencies of the time, though its case was somewhat special. The changes in Īrān came rather late and were only of a preliminary character. Even now, new elements while being fully manifest in the language, still require some time before they can attain perfection.

In Turkish the modern period begins with Ziyā Pāshā (born 1241 A.H./1825-26 A.D.), Shināsī Effendī (born 1242 A.H./1826-27 A.D.) and Nāmiq Kemāl Bey (born 1257 A.H./1841-42 A.D.). About this time Muḥammad Ḥusayn Āzād (d. January 22, 1910) and Altāf Ḥusayn, poetically surnamed Ḥālī i.e. "Modern", (1837-1914 A.D.) were engaged in introducing a new movement into Urdū. The "Modern Poetry" of Īrān hardly saw the light of the day



before the twentieth century began. It was born in the midst of political crises and so its major portion bears the trace of such an origin.

Causes of delay and  
its consequences.

In comparison with Turkey and India, the progress of education in Īrān was rather slow and so new elements could not find a congenial atmosphere for some considerable time. On the other hand classical tradition in Turkish and Urdū, undoubtedly strong and manifest had not yet reached perfect maturity, when it was interrupted by the intrusion of new elements. On the contrary Persian letters during the past millennium had attained very high stages of perfection and classicism, and this solid fortress could not be stormed by the Western influences without a sufficient preparation. In this respect the parallel of Arabic poetry, supported by a long and solid tradition, is illuminating. The Arabs of the Mediterranean region had no less access to the West than Turkey and India, yet their poetry long resisted any Westernization and, even when the latter came, the process was too slow. To-day amongst the numerous poets of Egypt, Syria and 'Irāq there are but a few who have been successful in finding an adequate Arabic form for the moulding of new thoughts and ideas. Even in the best cases elegance and grace are not the usual companions of novelty. The case of Persian



is very similar to what we discover in the field of Arabic literature.

The natural consequences of the belated penetration of modern elements into Persian are:

1. Persian has not reached the zenith of its new evolution
2. The latest evolution may have been too hasty, as is best shown by the too easy incorporation of loan-words, some of which may not survive

Characteristics  
of Modern Persian  
poetry.

---

If from the perfection of standards,  
we now turn our attention to contents  
and forms, we must admit that the new

tendencies have revolutionized Persian poetry. This change is the result of the new order of things that has been brought into existence after the establishment of the Constitution and owes a good deal to the influence of Western arts and sciences.

The apostles of the modern movement have enlarged the sphere of poetry by introducing new themes into it. New fields of thought have been sown. Society is confronted with new questions. The interests of life — political, social, religious economic and scientific have been enormously widened.

The new movement has liberated Persian poetry from the fetters of conventionality and artificiality. There is now a departure from the beaten track of classical poetry and no return to the previous condition is imaginable. The main



characteristics of modern Persian poetry may be summed up as follows:-

1. The ornate and artificial style has given place to a simple and natural diction and words are made to follow thoughts instead of thoughts following words.
2. There is a personal note in the poems and the poets have more character.
3. Modern poetry shows a considerable originality in themes which now cover wider fields of human problems.
4. Amatory verses in their former unnatural and unreal form are less common.
5. Less exclusively personal feelings have become conspicuous in poetry which turns its attention to the life of the community in its political, social and economic aspects.

By way of epilogue, we shall stress one side in the biographies of modern poets. If in olden days there was a complete rupture between the age, the social conditions and the earthly pre-occupations of the poets and their soarings into abstract domains of Platonic love, the present bards are sons of their own time, expressing in poetry what agitates their souls. Many of them have sealed the sincerity of their strivings and convictions by personal sufferings and even by their blood. They have fought as soldiers, they have served as teachers, they have acted as editors, they <sup>have</sup> died as martyrs, — all for the same national and patriotic cause<sup>1</sup>.

---

1. See Annexe, p. 170.



## Annex

To Illustrate the concluding words of our thesis we shall tabulate some episodes of the biographies of modern Persian poets:-

1. Afsar rose against the oppression of the Governor and Government officers and so was exiled from Sabzavār to Mashhad and again from Sabzavār to Nishāpūr. At the commencement of the Revolution, he joined the Revolutionists and was in consequence banished by Āsafu'd-Dawla Shāhsavan to 'Ishqābād.
2. Bahār of Mashhad was the most devoted champion of the Constitutional movement. He was the trusted leader of the Nationalist Party in Khurāsān. In 1910 he took up the editorship of the "Naw-Bahār" which was founded by Haydar Khān 'Amū-oglu, and used for rousing public feelings against foreign encroachment. Its bold and fiery denunciation against Russian aggression highly incensed the Russian Legation through whose influence it was suppressed by the Ministry of Foreign Affairs. The paper, however, reappeared under the title "Tāza Bahār". Bahār was twice interned and also joined the memorable exodus of the Nationalists from Tīhrān to Qum.
3. Bīnīsh was an accredited political leader and suffered repeated internments and imprisonments, narrowly escaping death from wounds on one occasion.
4. Dawlat was once sent to jail by the Russian Col. Liakhoff for joining the Constitutional movement. He received several wounds at the time of the bombardment of the Majlis.
5. Dihkhudā was a well-known contributor to the weekly "Şūr-i Işrāfīl". At the time of the bombardment of Parliament, he was banished with other leaders.
6. Dihqān during the Constitutional movement conducted an influential paper named "Dihqān". During the Great War, he was banished from Kirmān to



Shirāz along with other leaders, for stirring up public feelings against the British. He was also imprisoned for fourteen months.

7. Dr. Shafaq was sentenced to death for delivering speeches against the high-handed policy of the Russian Government in Tabriz and, after remaining in hiding for fourteen months he fled to Istanbūl.
8. 'Ishqī on account of his extreme republican views was shot by two unknown persons. He was removed in a precarious condition to the Police Hospital in Tihirān where he expired after a few hours.
9. Farāmarzī and his brother Ahmad Khān who is at present attached to the Ministry of Finance, were kept under watch and were not allowed to leave Bahrein. One night they fled to the peninsula of Kaṭar. After one year's wanderings in different places, Farāmarzī came to Tihirān.
10. Farrukhī of Yazd, contrary to the custom of reciting qasīdas on the 'Īd day in praise of Governors, recited a qasīda on the Naw-rūz (New Year's Day) in which he inveighed against the autocracy of the Government. At this, Zaiḡhamu'd-Dawla Qashqā'ī, the Governor of Yazd was greatly enraged and, under his orders, the lips of the poet were actually sewn. To avoid the wrath of the British, he proceeded on foot from Karbalā to Mosul by an out-of-the-way route. On his return to Irān, he was arrested by the Russians and imprisoned for a long time. He also suffered imprisonment during the Ministries of Vuṣūqu'd-Dawla and Sayyid Ziyāu'd-Din Ṭabāṭabā'ī for severely criticizing the policy of the Government. He started a paper named the "Tūfān" (The Tempest) which was repeatedly proscribed on account of its anti-Government views.
11. Lāhūti of Kirmānshāh took a prominent part in the Constitutional movement. He became an extreme democrat, and so incurred the displeasure of the Government. A death sentence was passed on him by the cabinet of Vuṣūqu'd-Dawla. He escaped however, by fleeing to Istanbūl, where he was reduced to such straits that he had to accept



work as a cook. Towards the end of the reign of Ahmad Shāh Qājār, he was pardoned by Qawwānu's-Saltāna, and allowed to resume his former post of Major and work in that capacity in Āzarbāyjān. During the rising of Kūchik Khān Jangālī, Lāhūtī joined his party. After the rebellion was put down, Lāhūtī had to flee to Soviet Russia where he is now attached to the Ministry of Education.

12. Vahīd conducted a paper called "Dirafsh-i Kāviyān" just at the commencement of the last Great European War. He strongly criticized the Allies in a number of articles contributed to different papers. This propaganda against the Allies rendered his position so insecure that to avoid torture he had to flee to Kūhistān in the Bakhtiyārī land, where he remained in hiding.
13. Yahyá Dawlatabādi fought against the Minor Democracy and was banished to Istānbūl.

تام شد